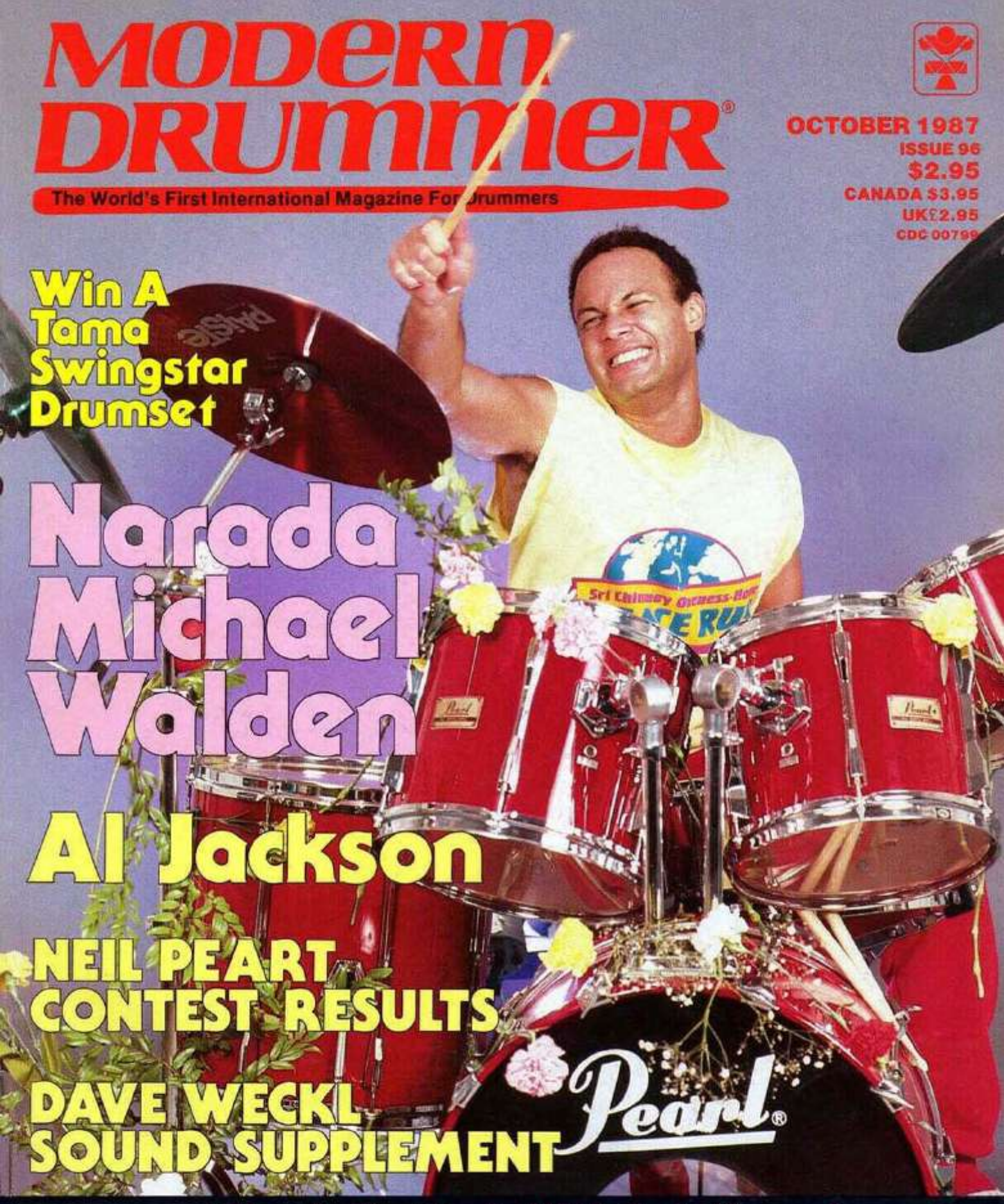
MODERN DRUMMER®

The World's First International Magazine For Drummers

OCTOBER 1987
ISSUE 96
$2.95
CANADA $3.95
UK£2.95
CDC 00799



Win A Tama Swingstar Drumset

Narada Michael Walden

Al Jackson

NEIL PEART CONTEST RESULTS

DAVE WECKL SOUND SUPPLEMENT

Pearl®

10
0 72246 00799 0

Plus: In The Studio With Craig Krampf

Ian Paice Rock Chart

Selling Yourself On Tape • Pearl's Syncussion-X

ROCKER II'S GREATEST HITS

Ludwig's Rocker II. The line of drums that proved you don't have to own a bank to get great sound and craftsmanship. But if you think the limited price means limited kits, take a look at the Rocker II L2050.

From top to bottom, the L2050 is Rocker II at its best. The Power Plus toms and bass drums, the Power snare, the Modular II hardware, the legless hi-hat stand, the low profile snare stand, the Modular tom-tom mounting system, the new Rocker kick spurs...they're all a part of the package.

The L2050. It's Rocker II, and it's available now at your Ludwig dealer.

LUDWIG®
A SELMER COMPANY
P.O. Box 310 • Elkhart, IN 46515

Shown with optional Ebony heads.

in this issue . . .

Cover Photo by Ebet Roberts

Photo by Ebet Roberts

NARADA MICHAEL WALDEN

In recent months, he has had great success as a producer for such artists as Whitney Houston and Aretha Franklin, but Narada Michael Walden isn't about to abandon his drumming, and here he tells why.
by Rick Mattingly 16

AL JACKSON

Until his untimely death, Al Jackson provided the backbeat for classic Memphis recordings by Booker T. & The MGs, Al Greene, Sam & Dave, Otis Redding, and all the artists on Stax records. He is remembered by such friends and colleagues as Steve Cropper, Duck Dunn, Al Greene, and Jim Keltner.
by T. Bruce Wittet 22

PAUL LEIM

Since moving to L.A. from Dallas, Paul Leim has recorded with an impressive array of artists, including Lionel Richie, Peter Cetera, and Kenny Rogers. But it's his work with Amy Grant that is especially rewarding for him and that most people seem to know him for.
by Robyn Flans 28

SOUND SUPPLEMENT:

"SPUR OF THE MOMENT"

This Sound Supplement recording features Dave Weckl demonstrating how he interprets charts and plays with sequencers, followed by a track that you can play along with yourself.
by Dave Weckl 32

MD TRIVIA CONTEST

Win a Tama *Swingstar* drumset. 40

EDUCATION

IN THE STUDIO
An Introduction
by Craig Krampf 42

ROCK 'N' JAZZ CLINIC
Emphasizing Beats
by Rod Morgenstein 44

TEACHERS' FORUM
Motivation
by Ron Jordan 48

JAZZ DRUMMERS' WORKSHOP
Basic Independence
by Peter Erskine 72

ELECTRONIC INSIGHTS
Marching To The MIDI Drummer
by Bruce Nazarian 82

ROCK PERSPECTIVES
Ringo Starr: The Early Period
by Kenny Aronoff 102

ROCK CHARTS
Ian Paice: "Perfect Strangers"
by James Morton 106

CONCEPTS
Listening
by Roy Burns 120

CLUB SCENE
Selling Yourself On Tape
by Rick Van Horn 122

EQUIPMENT

SHOP TALK
Snare Drum Options
by John Clarke 76

PRODUCT CLOSE-UP
More New Cymbals
by Rick Van Horn and Rick Mattingly 126

ELECTRONIC REVIEW
Pearl *SC-40 Syncussion-X*
by Bob Saydlowski, Jr. 128

JUST DRUMS 132

REVIEWS

PRINTED PAGE 104

PROFILES

PORTRAITS
Sherman Ferguson: Fire, Groove, And Taste
by Ed Thigpen 62

UP AND COMING
The Pretenders' Blair Cunningham
by Teri Saccone 98

NEWS

UPDATE 6
NEIL PEART DRUMSET GIVEAWAY RESULTS 36
INDUSTRY HAPPENINGS 130

DEPARTMENTS

EDITOR'S OVERVIEW 2
READERS' PLATFORM 4
ASK A PRO 10
IT'S QUESTIONABLE 12
IN MEMORIAM
Mickey Sheen, Carlton Barrett, and Yogi Horton 46
DRUM MARKET 118

EDITOR'S OVERVIEW

A Special Issue

We think this particular issue *of Modern Drummer* may be one of the most exciting issues of 1987. Included here is the long-awaited results of the Neil Peart drum solo contest, the debut of *MD's* all-new Drum Trivia Contest, and a *Sound Supplement* by Dave Weckl guaranteed to knock your socks off!

The Neil Peart contest was first introduced in March of this year. Contestants were required to submit a two-minute drum solo performance on cassette tape. Any style of drumming was acceptable. Neil based his winning selections on originality, technique, structure, imagination, and musicality. The winners have each been awarded one of Neil's drumsets, which were actually used on concert tours and on recordings Neil has made with Rush. It was not surprising that the response to this contest was overwhelming.

Tapes began pouring into our office back in the early spring, when we began the initial screening process. The finalists, determined by a screening committee of *MD* drummer/editors, were then forwarded to Neil for his selection of the winners—not an easy task for sure. Well, Neil has chosen the winners, and the valuable prizes are on their way to these fine young drummers. You'll find it all on page 36 of this issue. Our congratulations to the talented winners.

No sooner does one contest end than another begins. Information on *MD's* brand-new Drum Trivia Contest can be found on page 40. All you need to do to enter is answer a simple trivia question, and mail us that answer on a postcard with your name, address, and phone number. The first entry drawn at random with the correct answer will be the winner of that month's prize. We've recruited a number of participating manufacturers, each of whom will be offering some really great equipment as prizes. Our first Drum Trivia contest prize is a Tama *Swingstar* drumset, so be sure to enter.

As I've mentioned before, the response to MD's *Sound Supplements* has been most satisfying. Apparently, a large number of readers are learning a great deal from this recorded material by leading drum artists. My thanks to all who've written to tell us how much you've enjoyed the *Sound Supplements.*

This month, *MD* poll winner Dave Weckl has prepared a dynamic *Sound Suppplement,* with a drum chart and the added opportunity to experiment with your own ideas. We think you'll find this one particularly enjoyable. Special thanks to Dave for sharing his talent and making this material available for all *Modern Drummer* readers.

RS

EDITOR/PUBLISHER
Ronald Spagnardi

ASSOCIATE PUBLISHER
Isabel Spagnardi

SENIOR EDITOR
Rick Mattingly

MANAGING EDITOR
Rick Van Horn

ASSOCIATE EDITORS
Susan Hannum
William F. Miller

EDITORIAL ASSISTANT
Cynthia Huang

ART DIRECTOR
David H. Creamer

ADVERTISING DIRECTOR
Kevin W. Kearns

ADMINISTRATIVE MANAGER
Tracy Kearney

ADMINISTRATIVE ASSISTANT
Joan C. Stickel

DEALER SERVICE MANAGER
Sharon M. Leary

CIRCULATION
Leo Spagnardi
Crystal W. Van Horn
Tara Shah

SALES PROMOTION MANAGER
Evelyn Urry

MODERN DRUMMER ADVISORY BOARD
Henry Adler, Carmine Appice, Louie Bellson, Bill Bruford, Roy Burns, Jim Chapin, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Danny Gottlieb, Sonny Igoe, Jim Keltner, Mel Lewis, Larrie Londin, Peter Magadini, George Marsh, Butch Miles, Joe Morello, Andy Newmark, Neil Peart, Charlie Perry, Paul T. Riddle, Ed Shaughnessy, Steve Smith, Ed Thigpen.

CONTRIBUTING WRITERS
Susan Alexander, Chip Deffaa, Robyn Flans, Simon Goodwin, Jeff Potter, Teri Saccone, Robert Santelli, Bob Saydlowski, Jr., T.Bruce Wittet.

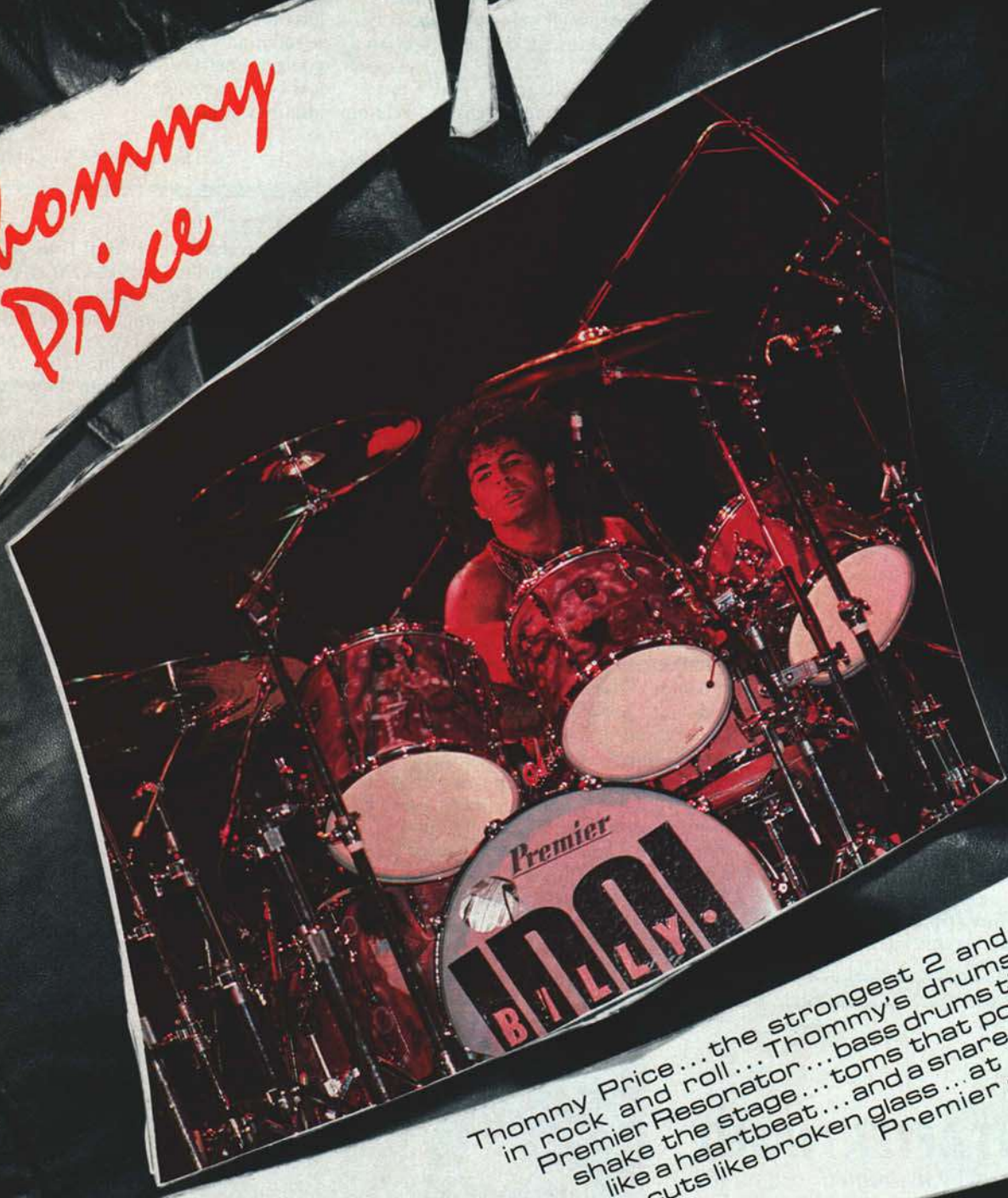
MODERN DRUMMER Magazine (ISSN 0194-4533) is published monthly by *MODERN DRUMMER Publications, Inc.,* 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices.

Copyright 1987 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

SUBSCRIPTIONS: $22.95 per year; $41.95, two years. Single copies $2.95.
MANUSCRIPTS: Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed, stamped envelope.
CHANGE OF ADDRESS: Allow at least six weeks for a change. Please provide both old and new address.
MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, 870 Pompton Ave., Cedar Grove, NJ 07009. Tel: 800-522-DRUM or 201-239-4140.
POSTMASTER: Send address changes to Modern Drummer, P.O. Box 469, Cedar Grove, NJ 07009.

ISSUE DATE: October 1987

Thommy Price



Thommy Price ... the strongest 2 and 4 in rock and roll ... Thommy's drums ... Premier Resonator ... bass drums that shake the stage ... toms that pound like a heartbeat ... and a snare that cuts like broken glass ... at your Premier dealer.

PREMIER

PREMIER PERCUSSION USA, INC. • 1704 Taylors Lane • Cinnaminson, NJ 08077 • (609) 786-1155

READERS' PLATFORM

MARK CRANEY SUPPORT FUND

As we went to press for this issue, we were informed that drummer Mark Craney was seriously ill, suffering from kidney failure as a result of diabetes. We understand that Mark requires a kidney transplant in order to have any positive hope for recovery. A group of Mark's friends, led by Gregg Bissonette and Myron Grombacher, have established a support fund to help offset the tremendous cost of such a procedure. A benefit clinic/concert was held in Los Angeles on July 19 to help establish the fund.

Mark is an outstanding player whose talents have been heard with such diverse artists as Jethro Tull, Gino Vanelli, Jean-Luc Ponty, Headpins, Jeff Beck, and Tower of Power. The June 1983 issue of *Modern Drummer* included a feature interview with Mark.

Individuals wishing to help a highly talented fellow drummer to overcome tremendous difficulty may do so by sending a contribution to the Mark Craney Fund, c/o Haber Corporation, 16255 Ventura Blvd., Suite401, Encino CA 91436.

HELPFUL HINTS

I am writing in response to R.A.'s letter in July's *It's Questionable.* He asked you to suggest a solution to the pain he was experiencing in his left hand. I'm a 17-year-old hard rock/heavy metal drummer, and I had to deal with similar pain on two separate occasions. I'd like to offer some suggestions.

When I was 11 or 12 years old, I described the pain to my doctor. He decided that I was gripping the stick too tightly. I realized that this was a compensation for my tendency to accidentally throw sticks while playing. I bought two leather batting gloves, which were able to help me retain control of the stick. The pain disappeared.

The problem occurred again more recently, for a different reason. While backstage at a show, I was talking to another drummer, and complaining that I often break sticks. I have been using a particular brand's *5B* stick for almost all of my 12 years of drumming. This other drummer recommended that I try a different brand's 5*B* model because these sticks last much longer. So I purchased a pair of that brand. But the first time I sat down to play with them, I developed sharp cramps in my hands after only ten or 15 minutes of playing. Later, using a caliper, I found that there was almost a one-millimeter difference in the diameters of the two sticks. Although the idea that this was the cause of the problem seemed ridiculous, a change back to my old favorite brand relieved the pain and proved the theory to me. I hope that one or both of these suggestions helps another drummer with hand pain.

Glenn Devitt
Nutley NJ

A couple of issues ago, someone wrote in and asked about how to muffle drums. I have been drumming for just 18 months. When I bought my drumset, I was so conscious of the snap I got from the steel snare that I filled it with styrofoam chips such as the ones used in packing. The results were immediate. I later removed the chips gradually as I became more confident and our band played to larger audiences. I still keep it about 1/4 full.

I have not tried this with my other drums, but I am sure the results would be similar. Maybe this is an old idea. I'd be interested in knowing whether others have tried it and would back up my theory that you get a better sound without significant loss of volume. Also, the desired sound is infinitely adjustable.

M. Masters
St. Thomas, U.S. Virgin Islands

WILL LEE

I just received your May issue and am absolutely thrilled with the *Different View* article on Will Lee, the bass player. I have been looking for something like this for a long time. I believe it is very important that instrumentalists do not limit themselves to seeing the music only from the viewpoint of their own instrument. It is, in fact, a great help to the drummer to be aware of how other band members approach the music played by the band. Your article is a great step in that direction; I hope there is more stuff like this to come.

Wolfgang Reil
Mossingen, West Germany

ULANO'S SQUARE STIK

[In reference to the information on Pro-Mark's *Quatro* drumsticks presented in Rick Van Horn's article, "Different Drumsticks," in the July 1987 issue of *MD]* on page 27 of the November issue of *Drum Files,* [the newsletter I] published 27 years ago, you'll find documented proof that I am the creator of *Square Stik* square drumsticks. I still have some of the sticks, as does John Cappella, whose company made them for me. If I sound like I'm angry at Pro-Mark and Herb Brochstein,

continued on page 115

NIGHT AFTER NIGHT

The reasons why the regular drummers on three of the four national late night TV talk shows use Yamaha Drums exclusively should be obvious by now.

VINNIE COLAIUTA
"The Joan Rivers Show"

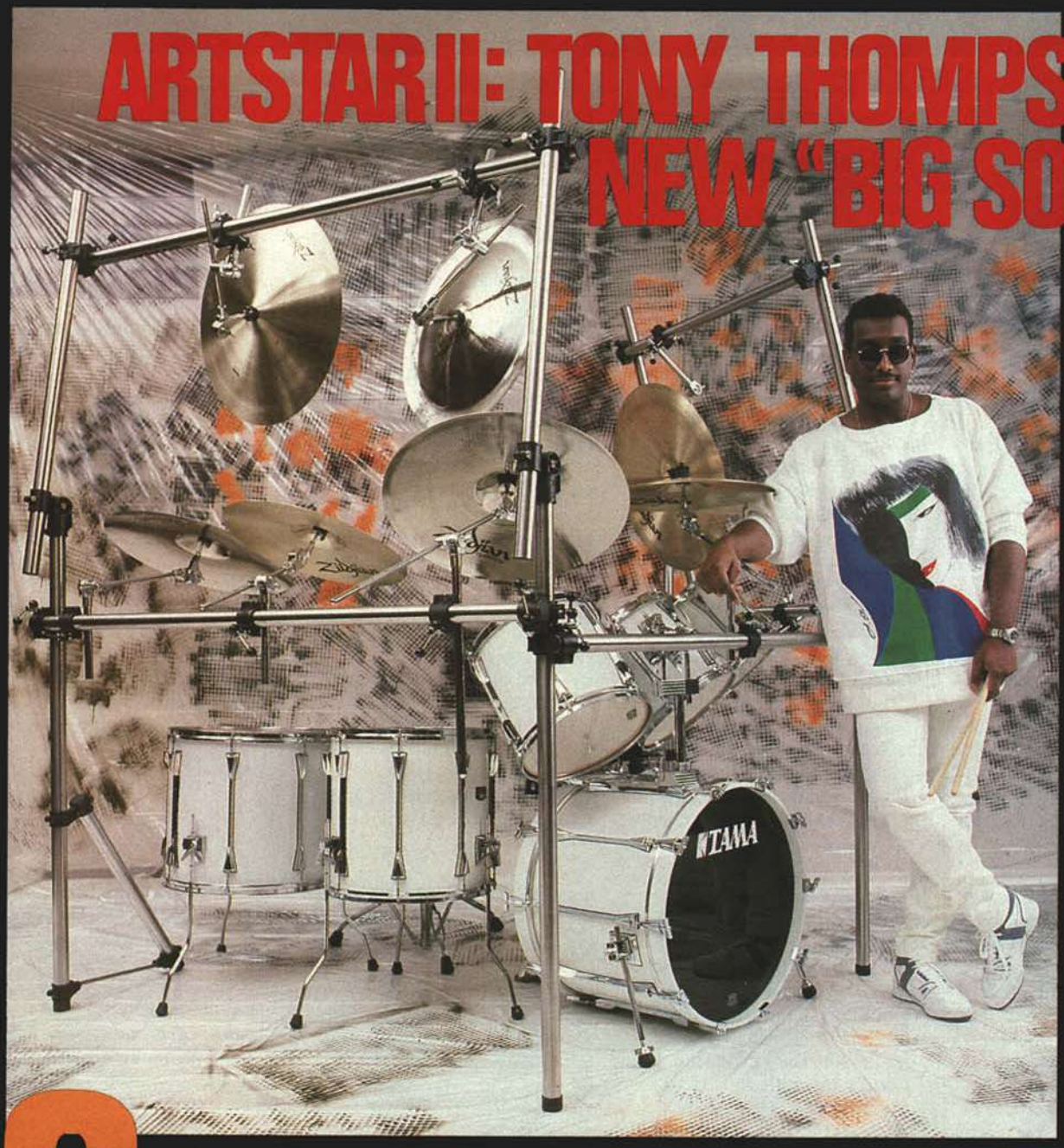
ANDY NEWMARK
David Brenner's "Nightlife"

ANTON FIG
"Late Night with David Letterman"

©1987 Yamaha International Corporation
6600 Orangethorpe Ave., Buena Park, CA 90620

YAMAHA

ARTSTAR II: TONY THOMPSONS' NEW "BIG SOUND"



Getting that "big live" sound on tape that so many of today's top recording artists and producers are looking for is no easy task. It requires talent, expertise, and patience, not to mention the right equipment and knowing what to do with it.

It's a job that Tony Thompson knows well. He's built both a reputation and a career around it . . . with artists such as David Bowie, Madonna, Robert Palmer, The Power Station, Bernard Edwards and Nile Rodgers calling on him almost daily to lend his unique abilities to their musical efforts.

Needless to say, we were honored to learn that Tony had chosen Tama's Artstar II for use both in the studio and on the road. Honored, but not surprised. The razor sharp attack and overall warmth and resonance offered by Artstar II's hardened Canadian Maple shells make them the ideal drum for recording or live use.

TAMA '87

For a full color catalog send $2.00 ($3.00 in Canada) to: Tama, Dept. MDD7, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • 3221 Producer Way, Pomona, CA 91768-3916. In Canada: 6969 Trans Canada Hwy., Suite 105, St.-Laurent Quebec, Canada H4T1V8.

Photo by Tom Copi

In the fall of last year, jazz great **Elvin Jones** began residence in the southern Japanese city of Nagasaki. Accompanied by his wife, Keiko, who was born on the same island where Nagasaki is located, Jones made the announcement to the astonished local and national media that he was there to establish an international school of jazz.

As the news got around during the winter months and the local government realized they had someone special in their midst, Jones began appearing in the newspapers, on TV talk shows, and in interviews in several magazines—always with his wife at his side, interpreting and elaborating upon their plans. Frequently, the questions were the same, beginning with, "… but why Nagasaki? Why not someplace more centrally located and more cosmopolitan, like Tokyo or Osaka?" He usually answered with a statement about his love for the city: "To me, this is one of the most beautiful cities I've ever seen. It's so inspiring to get up in the morning and see the sunlight shining on the sea, and the mountains all green right beside it, and the fishing boats so white in the harbor. An artist needs an environment like this to be creative, and that's one reason why we want the institute to be here."

But there are other, deeper reasons as well. In a conversation we had before the Jazz Machine played at Nagasaki's 1985 International Peace Concert, it was obvious how deeply he'd thought about the city. "I can't even imagine how significant it is to play music for peace in this city. I feel I'm part of something that is truly wonderful and historic. Ever since my wife started educating me about what went down here during the war, I've been tremendously impressed by the courage of the people. And it's such a lovely place; it's hard to imagine now how people must have suffered."

Jones feels that the international appeal of Nagasaki as a location, coupled with the current interest in all things coming out of Japan, will attract a large number of students. He especially believes his loyal following in Europe will help the news get around. "I've always seemed to have a lot of fans in Europe, so we think that they'll be supportive of what we're trying to do."

What he's trying to do is somewhat revolutionary as far as music institutes go. Not only will solid playing, theory, and performance be stressed, but other disciplines of a nonmusical nature will also be a part of the curriculum. Jones' contacts in Japan give him a number of gifted individuals who are willing to instruct others in areas such as akido, karate, archery, tea ceremony, Zen meditation, and other Japanese pursuits that require a focusing of will that, in turn, influences a musician's ability to concentrate and create. He says with a smile, "We mean to be a little different in our approach so that we can make a huge difference musically."

As Jones said in an interview broadcast nationally, "I know it's going to take a lot of work, money, and most of all, assistance from interested individuals. But anything worth doing is like that. God gave us this marvelous instrument of communication—music—and I believe that it'll be able to guide us and make things happen."

—John Nelson

A lot of things have been happening for **Joe Franco** since his *MD* feature in August 1986. At that time, he was working with Atlantic recording artist Fiona. That situation ended when Fiona decided to pursue an acting career. According to Joe, "After spending months working on her second album, it was a big disappointment for me to have her change directions to make movies."

Joe wasn't idle long. Dee Snider from Twisted Sister called and asked him to join the band. "I've known the guys in Twisted for over ten years," says Joe. "Dee used to call me whenever they needed a drummer, and I would recommend someone; this was before they became successful. This time when Dee called, he didn't want me to recommend someone: he wanted me. It's so comfortable for me to play with these guys. We all get along well. In fact, Twisted used to open for my old band, The Good Rats, back in the early days, so we go way back."

Joe immediately went into the studio with Twisted Sister to start work on the next album. "After we had worked on the tunes, we had trouble finding the right producer. Finally, Atlantic called and said that Beau Hill was available, and if we wanted to work with him, they could have the album out by mid-summer. It's funny, because after I joined the band, we didn't start recording right away. We got the tunes together and then had to wait a while. During that time off, I did a couple of outside album projects. And once we got Beau in to produce, we finished the album in about three weeks!"

Twisted Sister is planning a major tour to support the album. "The guys in the band are very excited about being on the road. They haven't been out for almost two years, and they can't wait." Joe's also excited about the drumkit he will be using. "My Premier kit

will be my usual setup with a couple of suspended floor toms mounted overhead for some visual effect. Oh, and by the way, they're hot pink!"

With all of this going on, you would think that Joe wouldn't have time for anything else. However, he has been giving clinics now and then, and he hopes to do more. Also, he has another drum book on the drawing board to follow up his successful *Double Bass Drumming.* In addition to this, Joe has been involved in designing a new sequencer program called "MIDI-Paint," which is designed to relate to drummers' needs, as well as the needs of other musicians.

Last spring, before the Twisted Sister album was finished, Joe went out on a mini tour with Leslie West. Through this association with Leslie, Joe was asked to join the house band for New York radio personality Howard Stern's new television show. Leslie is the music director, and according to Joe, the show is a cross between the David Letterman show and *Saturday Night Live.* "Leslie doesn't like to rehearse. In fact, when we did his tour, we didn't rehearse once! We got on stage and just played. The Stern show is the same way. It's spontaneous, although it can be nerve-racking." Joe will keep doing the show when Twisted Sister's schedule allows.

— William F. Miller

A Lifetime of Commitment

After twenty-five years, LP®'s best research is still done in night clubs, dance halls and recording studios. If it doesn't exist, we invent it. LP® owns twelve patents. Recent product improvements reflect this.

When the Pros Speak, We Listen

Our all-new exclusive Comfort Curve™* conga and bongo rims remove the "ouch" from playing, with smooth rounded edges on the strongest counterhoop ever made.

LP®'s conga shells, both wood and fiberglass, are steel-reinforced. Our distinctive heart-shaped side plates, attached using stylish flush fasteners, are extra heavy for added strength.

Rawhide heads, the drum's single most important component, are all hand picked for sound by thickness and pliability.

We now pre-drill all congas for double conga stands, not just at one location but at two, so the drums can be set-up to the drummer's exact playing requirements.

All of the LP® conga stands have been significantly improved. The Double Conga Stand (LP290B) is now chrome plated and has sure-grip pin-locking height adjustment. The Super Conga Stand (LP278) has been upgraded so that it functions well without a stiffener kit,* although we still offer one for those who want it. The Collapsible Cradle® Conga Stand (LP635) now has improved shell grippers* to hold the drum more securely.

A Catalog of Support

LP® is *total* support. You are backed by the industry's most diverse selection of percussion instruments and accessories available in the world. Our full color catalog contains 40 pages of trend-setting products for the *complete* percussionist.

Send for Free 'How We Care' fact sheet

For a copy of the LP® catalog, send $3.00 to:

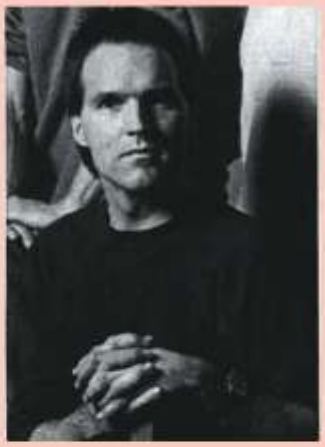
LATIN PERCUSSION, INC. 160 Belmont Ave., Dept. 479, Garfield, NJ 07026 USA

Trust the Leader ™

*Available Fall '87

After five years with Pat Metheny, **Paul Wertico** is enjoying the situation more than ever. "The vibes with Pat are so good," he says. "The band unity is great, and even the way the business is going feels good. There's a real strong sense of everybody being into it."

The latest album, *Still Life (Talking)* on Geffen Records, is Wertico's favorite to date. "For one thing, I'm really happy with my playing. *First Circle* was good, but this is way beyond that. There's a merging of technology in that there's a lot of new electronics, but Pat is also playing the Gibson hollow-body guitar he's famous for. The record was



recorded digitally, and there was a lot of thought and production behind it. It's almost like a pop record production, but there's still a lot of blowing on it, which is really cool. And Pat, Lyle [Mays], Steve [Rodby], and I were all there for the whole thing, including the mix. Pat let us have a lot of input."

There are seven people in the band currently. ("We look like a small baseball team when we take a picture," Wertico laughs.) The two new vocalists are David Blamires and Mark Ledford, and the other new member is percussionist Armando Marcal, from Brazil. "He's a great cat and an incredible percussionist," Paul says. "Not only is his Brazilian stuff fantastic, but he also plays great congas and timbales. He's got a lot of fire and great time. When we did the record, he was able to come up with great parts. Because of all his studio experience, he was able to quickly get the sound right, and he knew what parts to layer on top of each other. Working with a percussionist allows me to let somebody else do a lot more fills and stuff. There are times when I'll just leave spaces for him."

Currently, you can see Wertico on a Stateside tour before the Metheny Group goes to Japan and South America. You can also check out Paul on his new two-hour drum video called *Fine Tuning In Performance,* put out by M&K Productions.

—Robyn Flans

Jeff Boggs is proof that Nashville isn't just country music. The trio of which he is a member, In Pursuit, records rock records for MTM Records, and the group has managed to make a little national noise. "The misconception that Nashville only has country music is coming to an end," Jeff asserts. "Technology-wise, you need a good room, a tape machine, and a good console. Equipment is equipment. Basically, it's a matter of having good music and a good producer. You can do that in Nashville or Hoboken."

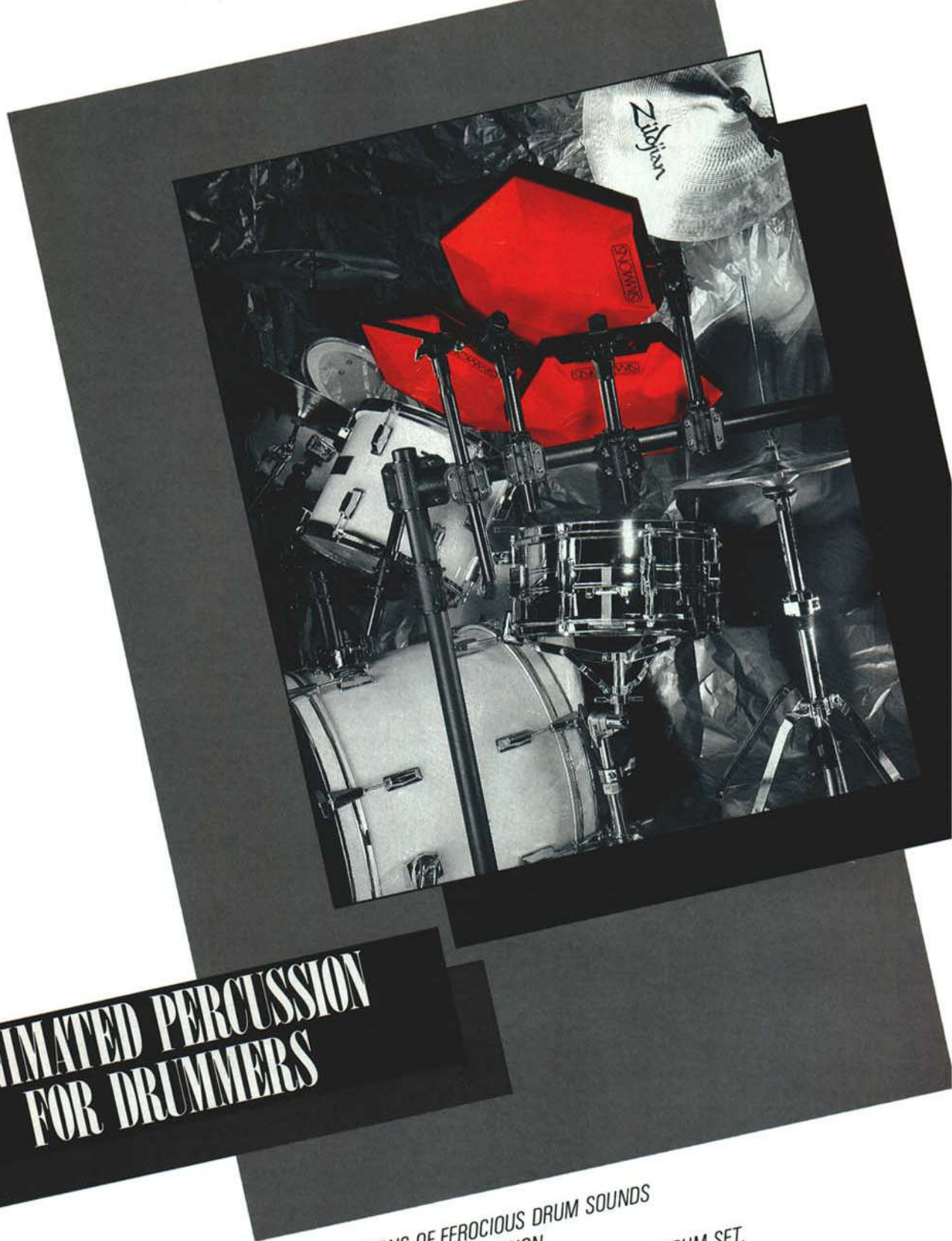
In Pursuit's current album, *Standing In The Shadow,* was produced by Steve Churchyard, whose credits include the Pretenders' *Learning To Crawl* LP. "We set up a PA behind me in the room we cut drums in, which was an interesting way to cut. We spent a lot of time getting the drums to sound as good on their own as we could. The arrangements come out of rehearsals usually. 'Let's do this. Let's throw this in there. Let's chop the bridge in half.' The writing is shared by the other two members, and I have no hand in it, but as far as arrangement goes, I get to throw in my two cents. It's a real nice working relationship.

"Playing in a trio gives me a lot of room. Essentially, I've got enough rope to hang myself, because it would be real easy to fill up every space that's available. I've learned certain things from trios I've listened to, like the Police. Stewart Copeland played so sparse. The more you listen to it, the more you realize that it's the space that makes the track sound so big. That's my approach: Less is more. I do whatever it takes to propel the songs because people don't come to watch me; they come to hear the songs."

About opening on recent tours for such acts as A-ha and Pseudo Echo, Jeff laughs, "You go out and try to give the main act as much of a run for their money as you can. All the odds are against you. You have limited space, limited monitor systems, limited lighting, and a limited soundcheck. But it's a real valuable experience, because if you can get the show to fly well under those circumstances, it prepares you for anything." *—Robyn Flans*

Mike Barsimanto recently did some gigs with Billy Preston, as well as recording the soundtrack *Findings* and performing in the film with Bill Champlin. He is also in the process of recording his own material. **Alvino Bennett** also did some recent gigs with Billy Preston. **Gregg Bissonette** is working on the next David Lee Roth LP, and check out the new Pat Kelly album, Brandon Fields' *The Other Side Of The Story,* and Grant Geissman's *Drinkin' From The Money River,* three recent fusion jazz releases Gregg is on. **Mike Baird** has recently been working with Martha Davis for the film *Surrender,* in addition to Rick Springfield's upcoming release. **Stu Nevitt** is in the studio with Shadowfax. **Jerry Angel** recently completed a Brian Setzer album. **Ray Brinker** recently cut a new album with Maynard Ferguson and is currently on tour with him. **Jonathan Vallon** has been playing on Andy Taylor's tour. **Simon Kirke** has been touring with Bad Company. **Eddie Bayers** has been working on projects by Patty Loveless, Randy Travis, Rosanne Cash, Marie Osmond, Tammy Wynette, Barbara Mandrell, Susan Boggus, the Judds, Dan Seals, Troy Seals, Lynn Anderson, Kenny Rogers, Alabama, Billy Montana & The Longshots, Sweethearts of the Rodeo, Pake McIntire, Michael Johnson, Waylon Jennings, and the New Grass Revival, as well as producing the group Breathless. **Bud Harner** is on the new Uncle Festive album released this month, and he has also been in the studio with Barry Manilow. **Sandy Gennaro** in a fun change of pace is working the summer-fall tour with the Monkees. **Aynsley Dunbar** is on the current Whitesnake LP, while **Tommy Aldridge** is doing the live dates. **Tris Imboden** is on Al Jarreau's upcoming release. Tris also recorded with Legal Aliens and is on the *Secret Of My Success* soundtrack. **Warren White,** who moved back to Dallas over a year ago, is leading an original funk/fusion band called Infinity. The group recently recorded its second album. **Keith Knudsen and Chet McCracken** did recent Doobie Brothers reunion benefit concerts for the Vietnam Veterans Aid Foundation. **Mike Stobie** recently subbed with the Denver Broncos Big Band. He also recently backed such acts coming through Denver as Freddy Fender, the Coasters, Little Anthony, Leslie Gore, and the Smothers Brothers. **Randy Castillo** in the studio with Ozzy Osborne. **Doug Huffman** is providing drums and background vocals on Boston's tour, and drummer **Jim Masdea** is sitting in on selected songs throughout the show. **Johnny "Vatos" Hernandez** is on tour with Oingo Boingo. **Mike Radovsky** on Randy Mathews and Buddy Green projects, and on the road with Tom Kimmel. **Pat McInnerny** on the road with Schuyler, Knobloch & Bickhardt. **Dave Calarco** on Nick Brignola's recently released live album, as well as doing live dates with him. Calarco also has his own group called Jazz Caucus and is doing some clinics. **Michael Thomas** doing dates with A. J. Masters.

—Robyn Flans



ANIMATED PERCUSSION FOR DRUMMERS

40 COMBINATIONS OF FEROCIOUS DRUM SOUNDS
AND STEAMING LATIN PERCUSSION.
FIND OUT WHAT ELECTRICITY CAN DO FOR YOUR DRUM SET.
SEE YOUR NEAREST SIMMONS DRUM CENTER

MTX 9

SIMMONS

SIMMONS USA, 23917 CRAFTSMAN ROAD, CALABASAS, CA. 91302. TEL: 818 884 2653

VINNIE COLAIUTA

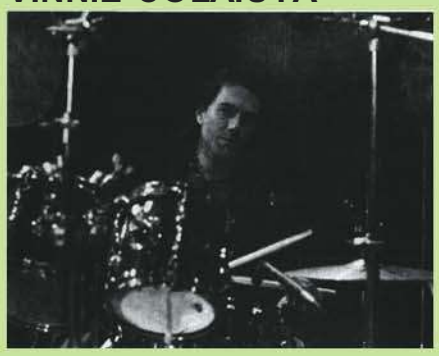


Photo by Rick Malkin

Q. I greatly enjoyed your interview in the May 1987 issue. However, I was a little disappointed that more emphasis wasn't put on your formative years in regard to practicing. I'm sure many drummers would be interested, as am I, in how you approached practicing on a daily basis. What kind of routine, if any, did you follow to get from point A to point B? I'm sure you have some definite views about practicing—especially on how to get the most out of it. Would you share those views?

Joe Cardello
New York NY

A. What I did in my formative years was to practice as much as I could. I was the type of person who never got tired of practicing. It wasn't like a chore; I really enjoyed it. I went to a few local teachers for lessons where I grew up, and I also watched other people. I bought a lot of drum books, met a lot of other drummers, and shared a lot of views. When I saw people who had good technique, I'd ask them questions and watch them very closely. I also practiced on a pad, standing up, in front of a mirror. I really tried hard to do what I thought was right, based on the books I bought and the views of those other people that I talked to.

When I got a drumset, I practiced a lot on that, doing what felt right to me. In the summers, when school was out, I'd practice eight hours a day in the attic. I let my imagination go and did a lot of different things. I would play in different time signatures, and I'd practice the rudiments. My routine would include everything. I really put a lot of emphasis on the rudiments when I was 14 or so—and still do.

I never felt like I was giving anything up to do my drumming. Whatever else I wanted to do, I did—when I wanted to do it. But if I wasn't doing that, I was playing the drums—so you can see where most of my time went. By the time I was 14, I'd had 14 years to play baseball, and I'd had enough. When I found the drums, it was, "Hey, I'd rather do this!" I knew that drumming was what I wanted to do, and I definitely wanted to be good at it. When you are that serious about something, you don't feel like you're sacrificing other things in order to do it; you don't want to do any other things. My feeling is that, if little Johnny wants to play the drums, and play baseball, and date girls, and do other things, then he should do all those things. However important the drums are to him will determine how much time the drums get. A young drummer will determine his or her own priorities, and those priorities will determine how much time and attention are devoted to the drums.

As I got older, the practicing I did was basically what I still like to do today. I like to incorporate every element of drumming ultimately into my drumset playing. I started out on a semipro kit, more or less by ear. But when I was taking lessons, I was really snare drum oriented. So if I was working rudiments on the snare drum behind the drumset, I'd eventually find a way to work my feet into the exercises. I tried to develop an all-around approach to my practicing. Later on, I got into routines where I'd start out by warming up on a pad or just a snare drum for an hour or so before ever hitting the drumset. I'll still do that today, sometimes.

I enjoy practicing and playing. The only time that I want to get away from the drums today is if I've been working too much. And it's not the drums I want to get away from; it's the work. If I've been working insane hours, then I look forward to a break. But it's the work, not the drums, that I take a break from. I still try to practice as much as possible every day.

ROD MORGENSTEIN

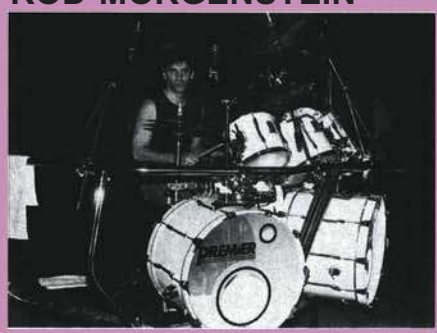


Photo by Rick Malkin

Q. During your tour with Steve Morse, in the spring of 1986,I got a chance to hear you in Dallas. Your playing was sensational. I'd like to know how you got the snare sound on your *MD Sound Supplement,* "Spicing Up Beats." It really has a great "snap" to it. Also, will you be touring again soon?

Steve Froese
Sherman TX

A. First, thanks for the great compliments. I recorded the Sound Supplement *over a year ago, so it's a bit hard for me to remember exactly how the snare sound was achieved. I believe, however, that a lot of it had to do with the microphones we used. I think the snare mic' was one that the studio owner designed himself. If you contact Tom Wright, of Cheshire Sound Studios, in Atlanta, Georgia, you can get more information on his Wright microphones.*

The snare drum itself was a Premier wood-shell model—probably six inches deep. It wasn't the special model with the hole in the side; it was a standard type of drum. The head was most likely a coated Ambassador, *with just the slightest amount of dampening. I generally tune my heads just to get out any ripples in them—not too high or too low. There was no special processing or electronic enhancement on the drum at all, other than a little bit of standard studio reverb. It was basically just* drum.

I'm afraid I don't really know about any future touring plans. However, by the time you read this, the next Steve Morse Band album should be out, and I'll be on that.

Drum Stick Necklace

Pair mini gold-plated drum sticks on fine chain. For him/her. Cymbal, Side Drum, &Timpaini pins. Side Drum necklace & Drum earrings. **Elegant!** *Looks expensive!* Only $11.95. Two-$22. Add 75¢ postage. Gift boxed. $$ Back Offer.

IMPERIAL, Box 171, Plainview, NY 11803

The Percussion Paradise (718) 667-3777
203 Old Town Rd.
Staten Island, NY 10305

Major supplier for schools, marching/pipe bands, etc. Offering instruction including Jazz, Orchestral, Mallet, and Show Drumming.

Send/Call For Free Catalog *Paradise Awaits You*

DRUMMERS! DRUM RECOVERING KITS AVAILABLE. Over 25 choices of Pearls, Sparkles, Satin Flames and Woodgrains. Send $1.00 for full information and samples (refundable on first order). **PRECISION DRUM COMPANY,** Dept. C, 151 California Road; Yorktown Heights, N.Y. 10598

Tommy Lee of Motley Crue & Bobby Blotzer of RATT & all that Paiste Gear!

When sounds and looks are everything.

Onstage, Tommy Lee and Bobby Blotzer want just the right sound...and they get it from Paiste. Offstage, they want just the right look...and they get that from Paiste too, with Paiste Signature Gear! Get yours today at your local authorized Paiste Dealer or use the convenient order form below. Paiste...The Sounds. The Look. The Guys. The Gear.

RUDE T-Shirt

PAISTE Watch

PAISTE Cap

Pen & Key Ring

Paiste Tour Jacket

Paiste Knives (3)

Paiste Gear Description	Price	× Qty	= Total
Paiste Sticker—Small	$.50	× ___	$____
Paiste Sticker—Large	$1.00	× ___	$____.00
Paiste Drumstick Key Ring	$3.00	× ___	$____.00
Paiste Drumstick Pen	$2.00	× ___	$____.00
Paiste Drum Key	$12.00	× ___	$____.00
T-Shirt Men's Small	$12.00	× ___	$____.00
T-Shirt Men's Medium	$12.00	× ___	$____.00
T-Shirt Men's Large	$12.00	× ___	$____.00
T-Shirt Men's X-Large	$45.00	× ___	$____.00
Drumstick Bag Leather & Cordura	$80.00	× ___	$____.00
Paiste Wrist Watch Swiss Movement, stainless steel case, shock resistant, waterproof to 300 feet, internal thermic gasket	$90.00	× ___	$____.00
Paiste Tour Jacket Navy Blue, circle size desired: Men's Small Men's Medium Men's Large Men's X-Large Optional name embroidery add $5.00 Specify name here (Please Print):			$____.00

Paiste Gear Description	Price	× Qty	= Total
Swiss Army Knife 3000/Red	$20.00	× ___	$____.00
Swiss Army Knife 2000/Blue	$20.00	× ___	$____.00
Swiss Army Knife 1000/Green	$20.00	× ___	$____.00
1976-86 Commemorative Key Ring	$1.00	× ___	$____.00
Embroidered Baseball Cap	$12.00	× ___	$____.00
RUDE Muscle Shirt Small	$10.00	× ___	$____.00
RUDE Muscle Shirt Medium	$10.00	× ___	$____.00
RUDE Muscle Shirt Large	$10.00	× ___	$____.00
RUDE Muscle Shirt X-Large	$10.00	× ___	$____.00
Cymbal Badge Brass	$1.00	× ___	$____.00
ColorSound Cymbal Badge Red	$2.00	× ___	$____.00
ColorSound Cymbal Badge Black	$2.00	× ___	$____.00
ColorSound Cymbal Badge Turquoise	$2.00	× ___	$____.00
24"x36" Poster of Tommy Lee and Bobby Blotzer (photo above)	$4.00	× ___	$____.00

Enter total amount purchased:	$____.__
Add $2.00 for shipping & handling:	$2.00
California residents add 6% sales tax:	$____.__
Total Amount Enclosed:	$____.__

PAISTE
TOMORROW'S SOUNDS TODAY

Please make check or money order payable to: **Paiste America Inc., 460 Atlas Street, Brea, CA 92621.** Allow four to six weeks for delivery.

Shipping Information:

NAME: _____

ADDRESS: _____ APT. _____ STATE: _____

CITY: _____ ZIP CODE: _____ PHONE (_____) _____

IT'S QUESTIONABLE

Q. I read your magazine religiously, and I've never seen one question put to *It's Questionable* where you replied, "Gee, we don't know." You've always got an answer. Well, I think I can "stump the band" with this one. I haven't seen a drummer's throne to date that will go low enough for me. With any throne I've tried, I've had to use a pipe cutter to chop the legs down and add holes to the center pole to get the throne lower—making it wobbly. I've looked and looked, and have given up. Who in the world makes a throne that will go really low, without my having to ruin it?

D.W.
Sioux City IA

A. Of course, the question we must ask is, "How low is low enough?" Most drummers we've talked to have their seats at a height range of between 18" and 22". Some go an inch or so higher or lower. Consequently, the range of most production drum thrones is about 17" to 24" in height. However, for those drummers who like to sit extremely low, we did find one throne that should accommodate you: Tama's model #6785. When adjusted to its lowest point, it measures only 13" from the floor to the top of the seat. When you figure that the foam seat will depress a bit when you sit on it, you should get a final measurement of 12" or less from the floor to the bottom of your backside. If you sit any lower than that, we'd like to know how you see over your bass drum!

Q. I have been playing drums for ten years. I was nine years old when I started. Over the past few years, I've grown to be 6' 7" tall. I have very long arms and very large hands. I was told by my latest drum teacher that I was at a disadvantage in playing drums because of my large hands and long arms and legs. (I believed him only because he plays so very well and has taught some very impressive drummers of our time.) My question is: Is what he says true? And, if so, why am I at a disadvantage to drummers who are smaller?

A.A.
Montebello CA

A. We can see no particular reason why your size should place you at any disadvantage when drumming. It's true that longer limbs can call for a wider arc of movement around the kit, which might be considered a problem by some players. But all this requires is a kit setup that can facilitate this wider arc to make your playing smooth and comfortable. You might need to sit a bit higher than some other players in order to reach your pedals comfortably, but this, too, is simply a matter of adjusting your drum seat appropriately. Your large hands should be no problem, since there are sticks that can suit virtually any hand size.

Many successful drummers are quite tall, and many have large hands. Notable tall drummers include Omar Hakim, Tommy Campbell, Gerry Brown, Michael DeRosier, Dom Famularo, and Mick Fleetwood.

Q. After hearing and seeing Omar Hakim perform in Sting's band, I've become very interested in him. His style is classy, smooth, and just plain awesome! I have heard that he played with Weather Report. Did he appear on any albums with them? If so, which ones?

D.D.
El Paso TX

A. Omar appears on Weather Report's Domino Theory *and* Sportin' Life *albums, and on one cut of* This Is This.

Q. In the May issue of *MD,* you mentioned the University of Miami as a good school to attend to learn the art of playing the drumset. Could you provide more information on this school?

M.N.
Central Point OR

A. You can obtain detailed information about the school, the music program, admission requirements, etc., by writing directly to the Admissions Office, University of Miami, P.O. Box 248165, Coral Gables, Florida 33124.

Q. I own a new set of Gretsch drums that came from the factory with the RIMS system installed. I am considering buying fibre cases for the drums. Since the RIMS make the mounting hardware protrude so much more, would I need a larger case than the corresponding size in the case catalog to accommodate the RIMS and hardware? I realize I could remove the RIMS in order to put the drums in the cases, but I would also have to remove the heads every time I store or move the drums. In addition, I would have to retune the heads every time, and would probably have to buy heads more often due to increased head fatigue. Could you help me?

R.A.
Livermore CA

A. You certainly do not need to remove your RIMS mounts each time you wish to case your drums. You should be able to buy cases that will accommodate the drums with the RIMS in place. The size of case to buy for each drum depends on the brand and design of the case. Cases that are entirely round, or that are mostly round with just a small flatted area on the bottom, generally will not accept drums fitted with RIMS in the size corresponding to that of the drum. You would have to go to a case one size larger for each drum. In other words, use a 13" case for a 12" drum, a 15" case for a 14" drum, etc.

Cases that have more of a semicircular shape—those with a larger flat area on the bottom—generally have enough space in the "corners" to accommodate the RIMS brackets. Consequently, the normal size case will usually work for each drum. The exception to this might be foam-lined cases; the foam may snag on the RIMS brackets. Again, the solution to this problem would be using a case one size larger than called for by the drum.

In any event, the best way to avoid problems is to take a drum to a music store and try it out in the various cases offered for sale. If you don't have that opportunity, contact the manufacturers of the cases you are interested in, and ask them about case sizes for drums with RIMS. The use of RIMS is quite common now, and most case manufacturers will be able to tell you what size case you'll need for any given drum.

Q. I recently purchased a brand-new set of Tama *Superstar* drums. I am extremely happy with the sound. However, while cleaning the drums, I noticed that the chrome on the lugs is beginning to bubble. I feel that this is very premature, considering that I've only taken the drums out of my house about three times. Can you tell me who I could get in touch with at Tama to explain my problem? And is there anything I can to do stop it?

P.C.
Spring Lake NJ

A. We spoke to Tama's National Sales Manager, Joe Hibbs, regarding your problem. He agrees that it is most unusual for the chrome on a new kit to show such bubbling as you describe. He requests that you contact him directly, referencing your correspondence with us, so that he can discuss the problem further with you. You may reach Joe at Hoshino USA, 1716 Winchester Road, Bensalem, PA 19020, or by calling (215) 638-8670.

Q. I am a young drummer who suffers from a back problem. It has been brought to my attention that drumming can aggravate this condition. I would be very grateful if you could tell me of anyone who produces and sells drum thrones that have some sort of unobstructive back support.

A.L.
Esher, Surrey, ENGLAND

A. Companies listing drum thrones with backrests in their catalogs include Humes & Berg (listed as a timpanist's chair), Juggs Percussion, Ludwig Drums, Samson Technologies, and Sonor Drums. Contact these companies directly, or ask your nearest dealer to do so, in order to obtain more information.

Photo by Mark Weiss

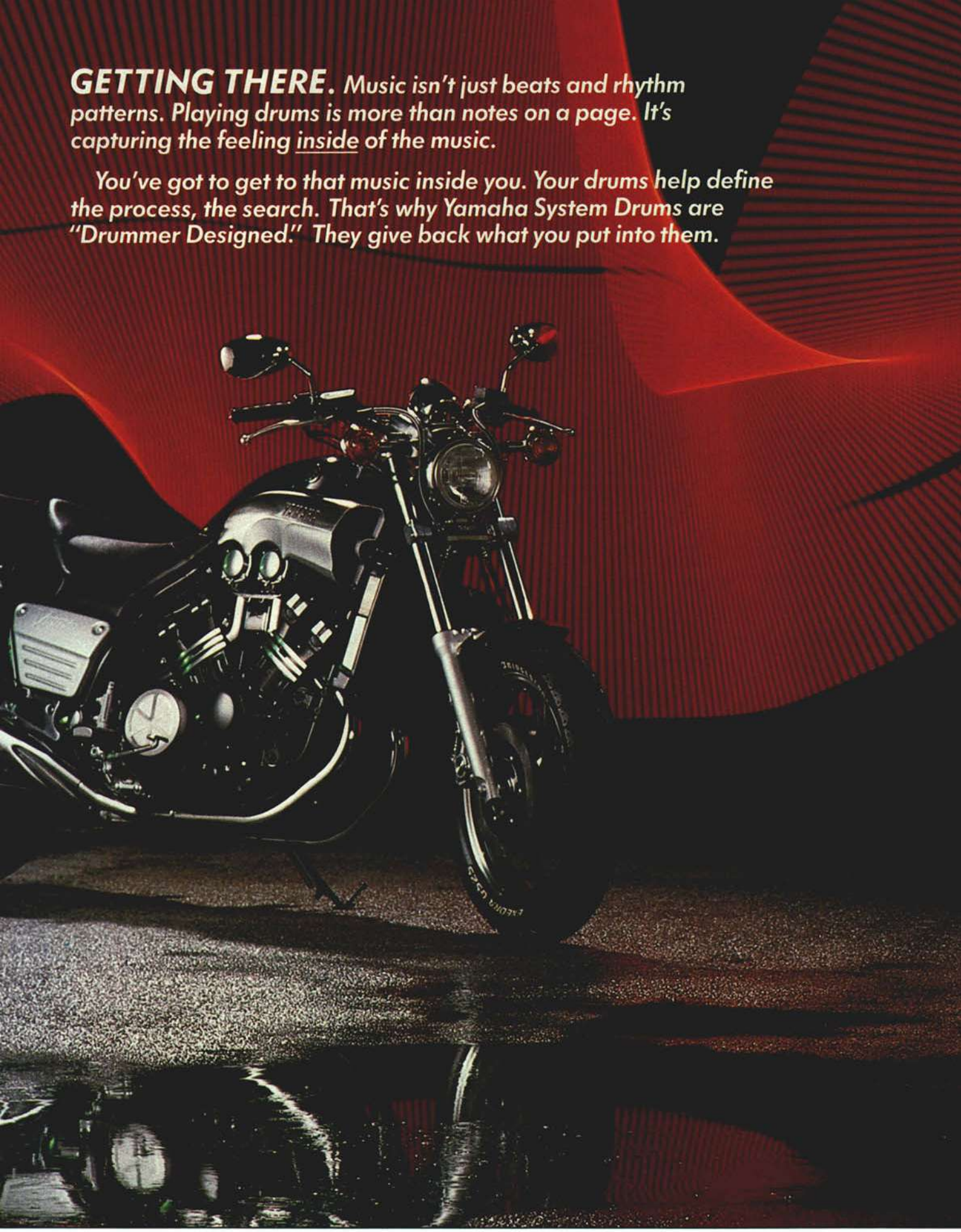
Tico Torres of Bon Jovi and Pearl

a great combination

Sometimes it's not enough to have the best drums available. But when you also have the most popular drummers playing them . . . you've got a great combination.

Pearl®

For a full-color catalog, please send $2.00 for postage and handling to: In U.S.A.: Pearl International, Inc., Dept. T2, P.O. Box 111240, Nashville, TN 37222-1240; In Canada: Pearl Canada, Dept. T2, 378 Rue Isabey, St. Laurent, Quebec, Canada H4T 1W1; In United Kingdom: Pearl Music Ltd., Dept. T2, 11 Garamonde Drive, Wymbush Milton Keynes, England MK8 8DF.



For a free copy of the Yamaha System Drum Catalog, enclose $3.00 for postage & handling, write to:
© 1987 Yamaha Music Corporation, USA, Drums, Guitars and Amplifiers Division,
P.O. Box 6600, Buena Park, CA 90622

100
1887-1987
A Century of Quality

YAMAHA®

NARADA MIC

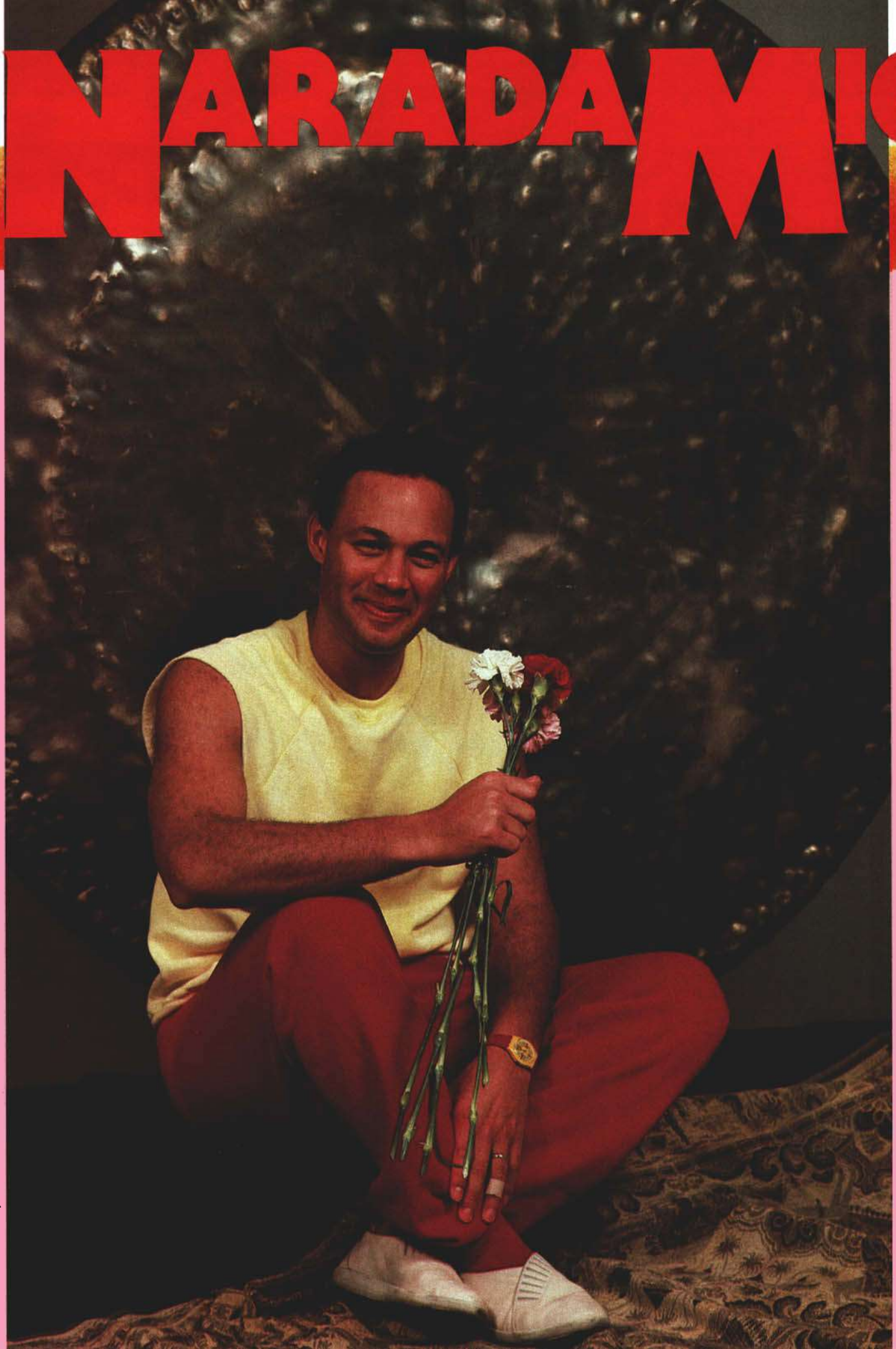


Photo by Ebet Roberts

HAEL WALDEN

by Rich Mattingly

As I walked into the studio where Narada Michael Walden was going to be photographed for MD, *his publicist ran up to me. "Do you by any chance have a pair of drumsticks with you?" she asked. As I opened my briefcase to see, she explained that Pearl had sent over a drumkit, Paiste had delivered the cymbals, a gong had been rented from Carroll Sound, and Narada himself had ordered fresh flowers. But no drumsticks.*

Photo by Ebet Roberts

Although I often do have a pair of sticks rolling around in my briefcase, on this particular day I didn't. This studio was many blocks away from Manhattan's 48th Street music stores, so I decided to call Danny Gottlieb, who happened to live nearby, to see if he could lend us a pair of sticks. Danny was not only happy to help out, but he even said that he would bring them over, as he hadn't seen too much of Narada since many years before when they had both attended school in Miami.

A few moments later, Walden arrived, and he was delighted to hear that Danny was on his way over. When Gottlieb showed up a few minutes later, the two drummers embraced and began talking about John McLaughlin; Narada had worked with him several years ago, while Danny had just returned from a tour with McLaughlin.

Sticks in hand, Walden sat down behind the drumset so that the photo session could begin. But Narada had no intention of just sitting there; he wanted to play, and he invited Danny to grab an extra tom-tom that was sitting on the side and play with him. And for the next 20 minutes, everyone in the studio was treated to what can only be called a "spirited" exchange. They played loud; they played soft. They played slow; they played fast. They played grooves; they played free. Sometimes they looked at each other and smiled, but most of the time, they had their eyes closed while the drums had a conversation. At one point, the photographer's assistant approached Narada to wipe the sweat from his face, but Walden wouldn't let him. "No man, sweat's cool; sweat's real. "

For me, watching Walden wailing on the drumset answered a big question that I'd had when preparing for the interview: Did he still have his chops? Granted, chops are not everything, and there is nothing wrong with the in-the-pocket grooves on the recent Whitney Houston and Aretha Franklin albums that I had been listening to. But I couldn't help remembering the first time that I heard Walden on the Mahavishnu Orchestra's Apocalypse *album in the early '70s. Here was a guy who had never even been on a record before, and suddenly he had replaced Billy Cobham, who was definitely THE hot drummer at that point. Walden quickly proved that he deserved to be in that band.*

Over the next couple of years, it seemed that Narada was going to take his place alongside the prominent fusion drummers of the day: Cobham, Lenny White, Alphonse Mouzon. But then he began putting out his own albums of what he called "good dance music" and what most people called "disco." The emphasis seemed to be on his vocals rather than his drumming, and while he might have made some new fans, he lost a lot of people who had admired his work with Mahavishnu.

And then, in 1980, Walden produced a record for Stacy Lattisaw, which included the number-one hit "Love On A Two- Way Street. "He continued to prove himself as a producer with such artists as Whitney Houston and Aretha Franklin, with the result that he won Billboard *magazine's Producer Of The Year Award in 1986.*

But what about his drumming? I was somewhat relieved to hear that he played on almost everything he produced, and his publicist told me that Narada was much more excited about the prospect of an interview in Modern Drummer *than he was about an upcoming appearance on* Entertainment Tonight, *but I still had reservations. His official bio lists him as "world-class drummer, keyboardist, singer, composer, and performer. . . seasoned arranger and award-winning record producer. "It's not that I regard drumming as more important than those other things; it's just that, since this*

happens to be a drumming magazine, I'd like to know that the people I'm writing about still have strong feelings about drumming.

If the sounds coming out of Narada's drumset hadn't convinced me that he is still in love with drumming, then the expression on his face would have. The man was in heaven. After he and Danny had worn each other out, Narada sat smiling. "Oh man," he said, "I haven't played like that in a while." Gottlieb was equally enthused. "I was throwing some stuff at him that I learned from John McLaughlin," Danny said, "and he was giving it right back to me. The guy's still a killer." Danny asked if I'd mind if he stayed while I did the interview, and I told him I wouldn't mind at all. Afterwards, as we walked out together, I thanked Danny for coming to our rescue with the drumsticks. "No man," Danny said, "I want to thank you for calling me. Being around Narada is such an inspiration."

RM: Pretend for a moment that you're not you. If you were to listen to the *Apocalypse* album by the Mahavishnu Orchestra, followed by the most recent Aretha Franklin album, do you think that you'd be able to tell that it was the same drummer on both records?

NMW: No and yes. No because the styles are very different. On *Apocalypse,* I had free rein to express everything. Yet there are sections of straight grooving in there, too, so that's why I would also say yes. But I can see how a lot of people wouldn't think it was the same guy.

Until I went with Mahavishnu, I had always played pop and rock music. Joining Mahavishnu was my break. I idolized John McLaughlin for what he stood for and the music he played. I learned how to play in five, seven, nine, and all of those odd signatures, because that's what he needed. It's the same in the pop world. If you're going to play with Aretha Franklin, then you have to give her what she needs, as opposed to going in there saying, "Okay, I'm a bad cat. Dig this."

RM: When you are playing on a straight pop record, what kind of discipline does it take not to use all of the technique you have? Are you ever tempted to throw in a hot lick someplace?

NMW: Oh definitely. All drummers love to just whack it and jam. But after you make a lot of records, you start to let the music dictate what it needs. As I grow older, I find myself trying to use a little wisdom so that it's not like my show all of the time, but when something is needed, I can supply it. I was lucky enough to be exposed to good people. I was raised in Kalamazoo, Michigan, which is not far from Detroit, and a big hero of mine was Benny Benjamin. If you listen to all of the great Motown records, he was always playing fills, but he was grooving so strong that it all meshed. I think that's the magic. As long as it's grooving and the spirit is there, it all comes together. But at the same time, I make a conscious effort not to do things that aren't needed. That way, when I *do* play something, it makes it that much grander.

RM: One of the reasons given for the Mahavishnu Orchestra's popularity was that the musicians were always playing at the top of their abilities. Can you talk a little about pushing it to the limit?

NMW: John McLaughlin always made a very conscious effort to play for the Supreme, and that intensity showed in the music. He was on me to give 110% every night. When you work with someone you admire, and you know that he can tell when you're really playing and when you're not, you do things you don't think you can do. The spirit—or the Supreme or the soul—becomes a very consistent part of your nature.

When you're pushed to the limit, that's what touches people. People say Whitney Houston is a great singer. That's because, when she gives, she gives. When Aretha's singing, she gives. When Danny plays, he gives. That's what touches people. It doesn't have to be a big power thing. It can be very subtle, but because you feel it so deeply, it will pull people in. It doesn't matter what kind of music you're talking about. It can be jazz, rock 'n' roll, country music, or anything; if you feel it, you can pull it off.

"EVERYBODY'S SO CONCERNED WITH THE LATEST THING, BUT SO MUCH TRUTH HAS COME DOWN THAT WE HAVE YET TO DIGEST."

RM: Can you speak specifically about what you learned about drumming from John McLaughlin?

NMW: Drummers aren't always going to understand the way I talk, but this is what I learned: I learned how to surrender—to be the drummer he needed me to be. When you're playing with someone, you have to learn how to be with that person. I had to learn to close my eyes, because if I looked at him, I would get so turned on by the speed of his fingers or the expression on his face that I would not be concentrating fully on the spirit of what I was playing. I had to close my eyes to reach that deeper place so that my playing would mesh with his.

On a more technical level, I learned how to utilize the toms more, because that sounded good with what he was doing. Of course, Billy Cobham inspired a lot of that. I wasn't necessarily trying to fill Billy's shoes, but I did need to give John that kind of support. It was a new frontier for me. I liked to lock into a groove that the other musicians could fly over. But John wanted me to fly as well. So in that respect, he taught me to free myself, and to be free, you have to surrender.

So I would say that, with Mahavishnu, I learned about the spirit. The Mahavishnu Orchestra always played to the limit. When you do that consistently, you know when the

Photo by Jaeger Kotos

Photo by Jaeger Kotos

Larry Graham, Stephanie Mills, and Narada Michael Walden

spirit is right, and you know when it's not quite there. Hopefully, you can then play even the simplest thing on a Whitney Houston date or an Aretha session, but when you listen back to it, you'll know that *this* is the take you should use, as opposed to another one that was not quite there. You know that the spirit has been captured because you've been there.

So I'm not really giving you technique, but I really believe that the spirit is the technique. Look at Elvin Jones. It's his love and emotion that makes whatever he plays tremendous, even if it's sloppy. You dig him for that. I think that drummers are really gifted to have the talent of rhythm, because rhythm is the spirit. Drummers are some of the best people walking the earth, because they are in touch with the higher power—the rhythm power. I think that a lot of drummers could make great producers, songwriters, or anything they want to be, because they know what it's like to be the heartbeat of the music.

RM: In fact, due largely to yourself and Phil Collins, people can now accept the idea of a drummer being a producer. But what about ten years ago? Did you encounter any resistance when you first tried to expand into other areas besides drumming?

NMW: Yeah. In fact, that's why I left New York. After playing with the Mahavishnu Orchestra, I could only get gigs as a fusion drummer. I got a call from Weather Report and played on the *Black Market* album, I did some things with Tommy Bolin, and I did some rock things that had some fusion feeling to them. I understood the pop sensibility, but I never got calls for that music.

So I moved to California, because the people out there weren't so conditioned to me being just a fusion musician or a jazz cat. I really think that moving to San Francisco helped me open some doors that I wouldn't have opened otherwise, because I was able to get a fresh start. But even so, I realized that I would have to make my own records to prove my point. People are not going to call you to produce something unless you've proven yourself somewhere along the way. That's just the way it is in life.

RM: Did being a producer teach you anything about being a drummer?

NMW: Yeah, I think that's how I was able to learn the power of not overplaying. If you can say things simply, they can come off a lot stronger. If you listen to some of my early records, I'm playing everything there is to play. But I had to learn how to say it in a few words, rather than in paragraphs. A lot of drummers get in the habit of playing a lot of fills. But after you get in a situation where you have to just play time without any fills, you really start to realize how important a fill is. Then, when it's time to play a fill, you know that you can only play one thing and so it better be something good.

Sometimes you have to be in prison before you can appreciate being free. After you get out of prison, a single tree can have so much significance. You don't need a whole forest; just a single tree is beautiful. Music is like that. John Coltrane understood how to play over changes; look at "Giant Steps." After he did that, he could express freedom. His freedom was so beautiful, because he understood the discipline of not being free. So after all of the sessions I've done where I've just played strict time with no fills, if I were to play some fusion music, I think I'd be much better at it because I would appreciate what I was doing more.

You have to learn to put your ego in the backseat and let the music be what it needs to be. It's like being a member of Duke Ellington's orchestra. You can't just save your intensity for solos. You have to play the ensemble figures with the same intensity. You can't lose interest just because you're not in the spotlight, because then the music will suffer.

When you play live, you have to project more energy, but in the studio, you don't have to overact. It's like the difference between doing a play on Broadway and making a movie. On Broadway, you have to really project your voice so that everyone can hear you. But in a movie, they can come in for a closeup, and you can be a lot subtler and even whisper. So a record is like a closeup.

RM: Do you play on everything that you produce?

NMW: Yeah, I do.

RM: Have you ever produced other drummers?

NMW: Many years ago, on the first records I produced, Tony Williams, Lenny White, and Steve Jordan each played tracks. But outside of that, I haven't. It's not that I wouldn't want to; it just hasn't worked out. I know what I have to have, so it's much easier to just go ahead and play it.

RM: What happens when you produce a group like the Starship, who has a drummer? Why did you play instead of Donny Baldwin?

NMW: That was a situation where they needed the track cut fast, but they were on the road. Had they made it back in time, I would have used Donny, because he has great time. But they didn't get back in time, so I went ahead and did it. I tried to enter Donny's consciousness and play what I thought he would have played. But if he had been there, it wouldn't have been a problem. If somebody I produce wants to play the drums, fine.

RM: What is your usual procedure when you record the drums? Do you put the drums down first, or do you start with a drum machine and then replace it at some point?

NMW: It depends. Sometimes I like to program a Linn and have the other musicians rehearse with it while I listen. That way, I understand the song better than if I were sitting behind the drums thinking about where to put fills and so on. When you do that, you don't get the overall picture. So I start with the machine. Then, once we're all cool about what we're going to do, I'll go to the drums and

"AFTER YOU GET IN A SITUATION WHERE YOU HAVE TO JUST PLAY TIME WITHOUT ANY FILLS, YOU REALIZE HOW IMPORTANT A FILL IS."

we'll cut together. But it's really important that I get a handle on the song first, so I don't end up walking all over someone else's part.

RM: But you do like to cut live with the rhythm section.

NMW: Oh yeah. Again, it's the spirit. But if I happen to like the sound of the machine on a certain song, then I might just add some live hi-hat and cymbals, or some live toms. Combinations of drum machine and live drums always work well. There's no one set rule for me.

RM: Could you give some specific examples of different things you've done?

NMW: Okay. There's a song on Aretha's *Who's Zoomin' Who* album called "Until You Say You Love Me." I wanted something really eerie for that song, so I recorded a pattern on the Linn at very high speed. Then, when I slowed it down, it had a really different kind of sound.

On Aretha's song "Freeway Of Love," I knew that it had to have enormous spirit, so I played on that one. The song "Who's Zoomin' Who" needed the cuteness of a cheap little drum machine, so I used a little *808*. Big, fat drums would have taken the charm out of that song.

RM: What kind of tips could you give drummers about getting good sounds in the studio?

NMW: Well, it's so subjective. I could sit here and say, "You've got to have a big, fat snare." But there's Steve Jordan with his high-pitched snare drum, and it's great. So I'd have to say that you should just go for what you love. That's the beauty of life and the beauty of drums. You've got all of these different kinds of drums and all these different sounds.

RM: What's your personal preference in sound?

NMW: Everything. On this tune, give me a big, fat, nasty old drum. On that tune, I want a ticky little Motown thing. There is no rule for me. I hate rules. I have a bunch of snare drums and a collection of different sounds. So rather than say what kind of drum someone should have, I'd say that the important thing is to have an engineer who can get whatever kind of sound you can envision. I work with a very talented man named Dave Frazer. He's wide open and has a lot of imagination. I can say, "Fraze, this song is called 'Explosion,' so the snare has got to be a killer. It has to have crack, but it also needs depth." He'll get it. So you need a good engineer who knows how to mike. Tom Lord Alge did a great job on the Steve Winwood song "Higher Love." Proper miking is important.

RM: You play other instruments, and you've got a great career going as a producer. But you still identify yourself first as a drummer. Why is that so important to you?

NMW: I could just say that I like to beat on things, but actually it's deeper than that. I think that rhythm is joy, and my soul's deepest response is to rhythm. When I play, I become a child again. You can see it in my face. Ever since I was a little boy, I wanted drumsets for Christmas. I would destroy them in a matter of hours, because the toy drumsets weren't much heavier than paper. But I was so excited to have a drumset. So I guess it was predestined for me to be a drummer. I learned to play piano, because there was a piano in the house and my family loved music. But whenever I heard music, I always gravitated towards the sound of the drums.

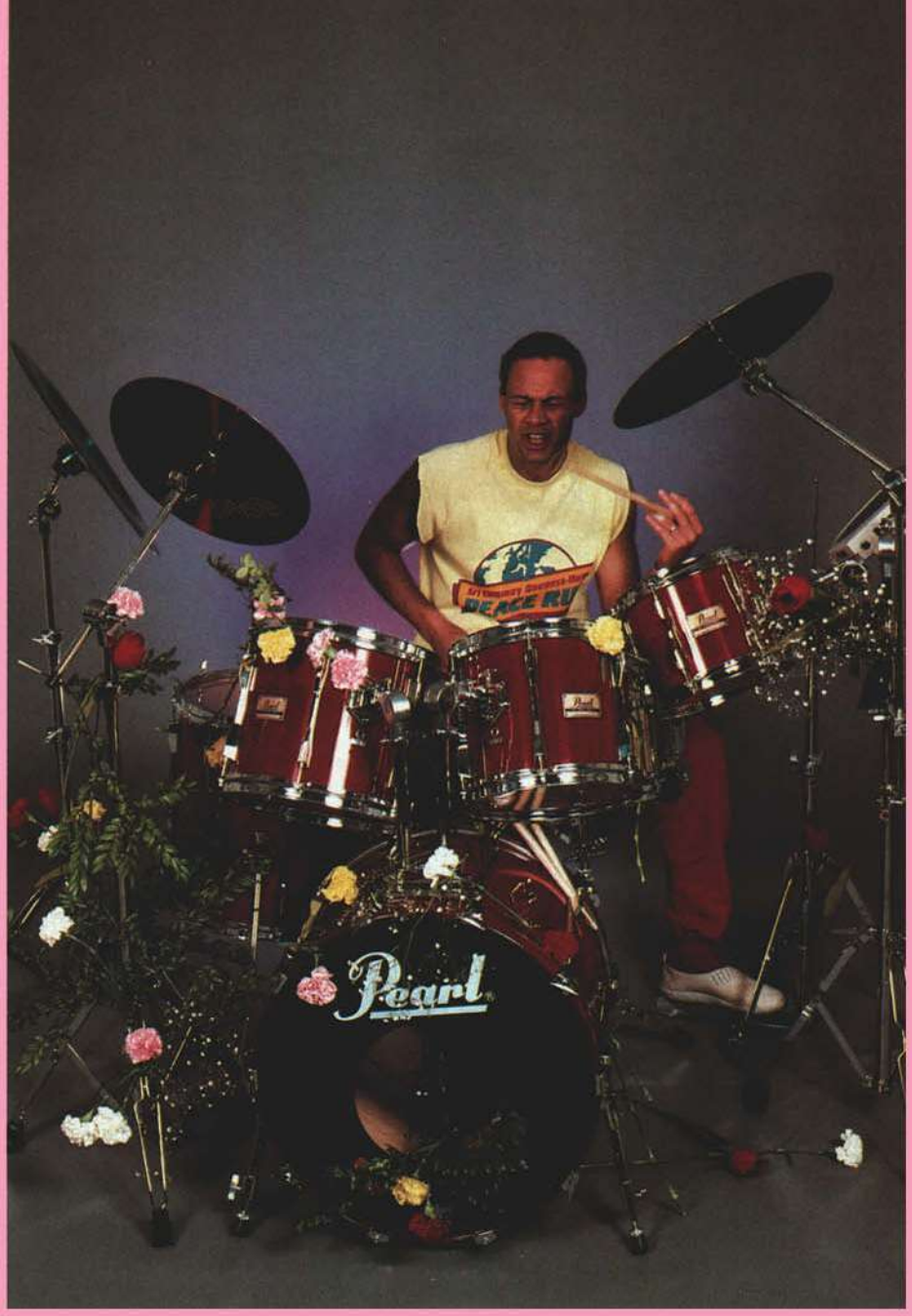


Photo by Ebet Roberts

It's a real God gift, and one that I'm happy to have. Again, rhythm inspires the world to be happy, and I feel a real connection with that. In all cultures, the striking of a drum signifies the divine qualities of freedom and liberation. I love melody, and that's why I got into piano, but my soul is free on drums because I've taken the time to understand how to play them.

I think also that I've always been impressed by the dynamic spirit of drummers. Drumming is a lot like sports in that way. When I was a young child, I liked to watch boxers. It wasn't the blood and gore that attracted me, but the emotion on the boxers' faces. It's that immediacy, like before you can even think about it, it's done. Muhammad Ali used to say that he would have to watch the film to tell you what he did, because it happened so fast. Music is like that. When you're playing with a John McLaughlin, there's that same depth of emotion. You can see it in the musicians' faces. First, it takes that God gift of being able to hear. But then it takes concentration to be able to focus on it and hold it. And like a boxer, if you lose your concentration, you won't see that punch coming, and you'll be knocked down.

RM: When you brought up that image of a boxer, I couldn't help thinking of the way Elvin

continued on page 54

by T. Bruce Wittet

al jackson

PRETTY much any day of the week, between the time just before the Bay of Pigs showdown and the events leading up to Watergate, to get in touch with Al Jackson, you'd have to find a parking space on McLemore Street in Memphis. Then, as if you were going to the movies, you'd pass under a theater marquee proclaiming "Soulsville U.S.A." To your right would be the former popcorn stand, now Satellite Record Shop. You could get into Stax past a curtain in the rear, but you'd probably take the center doors of the theater. Assuming they let you by the reception desk, you would veer to the right and pause at the sloping movie house floor; drop a handful of marbles here and they'd be gone in a second, but the angle never gave much bother to anybody at Stax.

So, you'd look in, and odds are you'd see two white guys and two black guys, and you'd keep quiet because they'd be recording. They were always recording—day in, day out, for over a decade. They'd do 20 takes if they felt like it, not to get things correct, but to get them feeling right. Sitting at the far left at the Hammond console organ, speaker and microphone between his legs, would be Booker T. Jones. Across from him, cradling a *Telecaster,* would be Steve Cropper, and Donald "Duck" Dunn would be pumping a Fender bass through a pop-top Ampeg amplifier—everybody leaning like gravity towards the spot where the movie screen had been torn down to accommodate the control room. Right there, on a wooden riser, virtually the only level space in the hall, sat Al Jackson at a mismatched drumset, making time. Like an old gold watch and chain, you just knew he'd be there, deep in the pocket—not losing time and not gaining any either. Al Jackson made you feel comfortable that you weren't going to be too early or too late getting to where you needed to go.

But by 1975, that perpetual groove, immortalized on hundreds of records, had ground to a halt. The little family of musicians—working in the quaint studio built on trust—had become suspicious and restless. The Memphis Group, aka Booker T. & the MG's, began to wander, starting with Booker himself. The sense of community was eroding, the spark was dying, and the humor, implicit on the *McLemore Avenue* album, a parody of the Beatles' *Abbey Road,* was wearing thin.

Al Jackson went down the same year as Stax. Some say that, the day after his death, Al was to have testified at a hearing into the dissolution of Stax Records, a company that owed Al and the rest of the group a good deal of money.

This, of course, is the stuff of murder mysteries. I must admit that I bought the story at first—the story being that there was a sufficient motive for someone to silence Al Jackson. After all, as we shall see, he had solid business acumen; he was an insider at Stax, and despite his loyalty to the company, he would have appreciated his share of the enormous sums of money that had derived from sales of LPs like Isaac Hayes' *Hot Buttered Soul.*

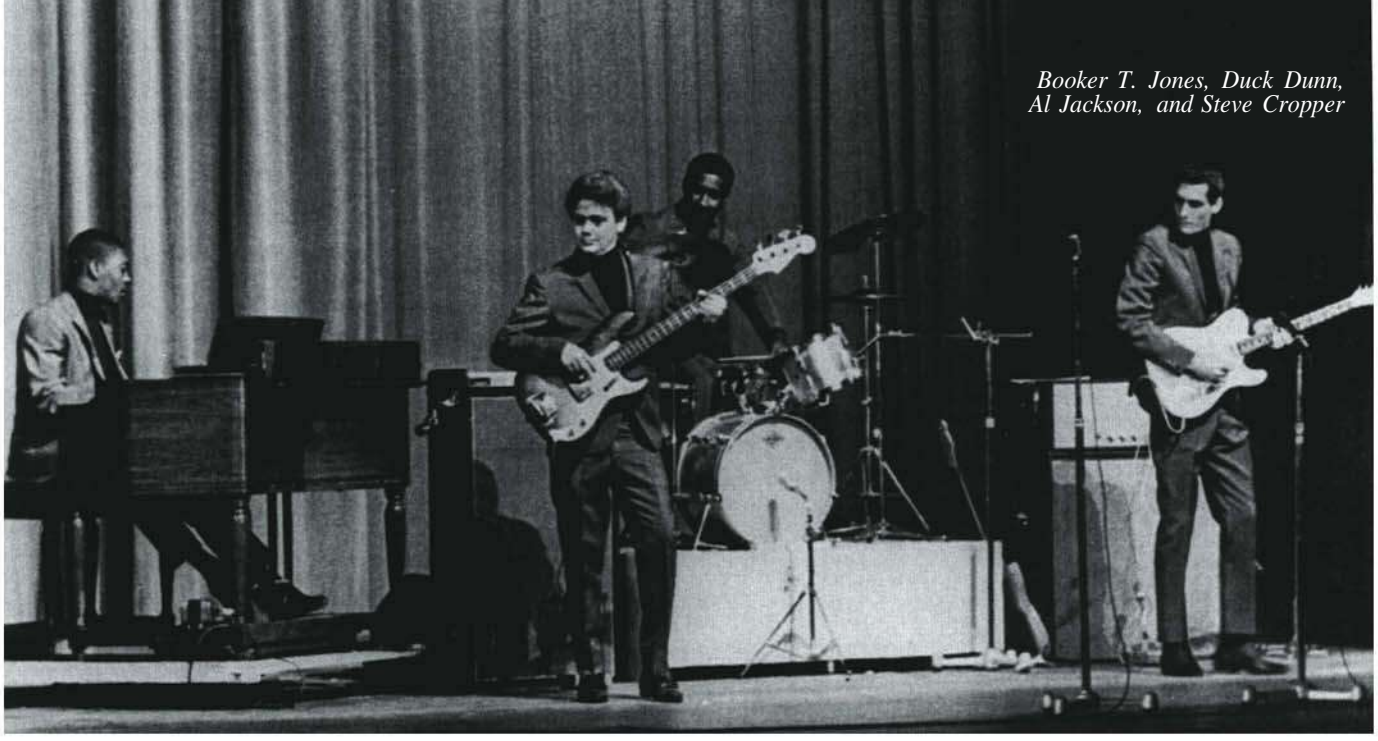
On the other hand, I found little to corroborate this angle. Al Jackson was neither broke, nor desperately seeking a resolution of his relationship with Stax. He was, by anyone's standards, quite well off. Furthermore, it's curious that none of the others—Booker, Duck, or Steve—knew anything about prospective testimony at any hearing. Mind you, since Booker and Steve had moved to California, they were not aware daily of each other's whereabouts as in the old days. But like AI, Duck still resided in Memphis and, to this day, finds the events a puzzle.

What did happen was this: It was early autumn, and Al Jackson was heading to the airport to catch a plane to Detroit for an Aretha Franklin session. According to Cropper: "He was on his way to the airport; he heard on the car radio that Muhammed Ali was going to be boxing that night and that they were going to be showing it at the auditorium. Al said, 'Wow, I really don't have to be in the studio until tomorrow; why go to Detroit early?' So he decided to go to the boxing match. When he got out, he decided to go home . . . .His wife was found on the street at 3:00 in the morning with rope burns on her wrists. Al was found face down, shot six times in the back."

Al's death put the lid on the notion of a Booker T. & the MG's reunion, negotiated only a few weeks earlier in California. Although a later one was attempted using Willie Hall on drums, it didn't quite work out. Jackson's death also spelled the end of an era that started with one man's dream to record local country artists.

Jim Stewart was a bank teller who played fiddle. Around 1957, he began to produce C&W acts out of his basement. The name for his venture was lofty: Satellite Records. Unfortunately for Jim, the sky was not the limit, and his business was in peril. His records

Photo by Michael Ochs Archives



Booker T. Jones, Duck Dunn, Al Jackson, and Steve Cropper

Photo by Michael Ochs Archives

were unsuccessful and his partner, a local DJ, abandoned him. But Stewart persevered, persuading his sister, Estelle Axton, to join him. She mortgaged her home, and they used the capital to buy an Ampex tape recorder. They found studio space at a vacant movie theater, The Capital, on McLemore Street. Their company was renamed Stax, after Stewart and Axton, and shortly thereafter, for the history of the enterprise, the movie marquee read "Soulsville U.S.A.," except for a brief spell in 1967 when it urged local youth to "Stay In School, Don't Be A Dropout," concurrent with a Stax LP and campaign to that effect.

By 1960, the studio was well ensconced, and the hits began to follow. Country music it wasn't, but popular it was. For example, between Rufus Thomas and his daughter Carla, over a million records were sold in the first couple of years on McLemore Street. The Mar-Keys, which included Steve Cropper, Duck Dunn, Wayne Jackson, and Don Nix, scored high on the pop charts with a song called "Last Night." And things just took off from there. Booker T. & the MG's sold a million copies of "Green Onions," a tune that evolved, at Jim Stewart's urging, out of a jam session. On that song, the historic lineup was almost complete, with the exception of Duck Dunn; although Duck had been working for a while at Stax, the bass player on "Onions" was Lewis Steinberg, who later went over to Willie Mitchell's HI Records. But on that tune, you hear the quintessential Al Jackson: the solid, popping snare backbeat, the relentless groove, and a serious shuffle—harkening back to Al's big band and jazz roots.

Willie Mitchell remembers the events well. Long before his fame as co-writer/producer of Al Green, Willie was producing record albums and leading a band of some repute. Al Jackson replaced Joe Dukes as drummer in Willie's band, and for the longest time, he refused to leave the lineup—which included three horns, keyboards, guitar, and bass—for some nebulous notion of "studio drumming." He'd work at Stax during the day, reserving his nights for gigs with Willie at haunts like the Manhattan Club in Memphis. "Al wasn't a restricted drummer," Willie recalls. "He played simple on the bandstand, but Al played jazz, too. He had good hands—fast hands. He wasn't just a simple drummer, although he was simple on records." Eventually, when commitments piled up at Stax, Jackson could no longer keep up with Mitchell's band, as much as he would have liked to, and he was replaced by Howard Grimes, who was currently doing sessions at Stax. Ironically, years later, when Stax was drying up, Al and Howard again alternated on many an Al Green record, under Willie Mitchell's direction.

Booker T. Jones was the baby of the group. "The first time I heard Al Jackson," he remembers, "I was at a kite-flying contest at Lincoln Park, Memphis, and I was 10 or 12 years old. I had made a little newspaper kite, you know, and Al's father's band was playing, with Al [Jr.] on drums. It thrilled me to be hearing a band, period, and I made a vow that some day I would be playing with those people. Years after, in tenth grade, I heard Al in Willie Mitchell's band. Later, I actually got a chance to play with Al: I got a job playing bass at the Flamingo Room, and Al was playing drums. He was the best drummer in town; that's all!"

Steve Cropper also saw Jackson playing with Willie Mitchell's band. "I thought,'My God!' " Steve says. "Now, at the time, we were using Howard Grimes, but he couldn't make a session, so we got Al Jackson. He was so good that we tried to get him to stay, but he wouldn't. Finally, I talked Al into at least coming down and talking to Jim Stewart, hearing us out, and seeing what kind of guarantee we could give him so he wouldn't feel like he was losing any money. We finally agreed on a salary and terms." Al Jackson was a real catch: Duck Dunn recalls that Al was already a legend before Stax. "When I first heard him play," Duck remembers, "I was young and up-and-coming. I was in awe of the musicians he played with. He was only a few years older than me, but he was so far ahead. I just felt that, if I ever got to play with him, it would make my bass playing better."

There wasn't much Al Jackson couldn't do. He could play jazz, country, dance music, blues—anything at all. It's almost as if Al is remembered for what he *wouldn't* do. He avoided embellishments like the plague, especially the usual habit of dumping a fill at the end of a four-bar phrase. He felt that, working with simple orchestration and simple song forms, it would be unmusical to clutter. In fact, rather than add inventive drum fills, he would just as soon work out some novel pattern that would interlock with the guitar and bass.

Al's musical roots were deep. His father was a noted band-

leader, and it seems that the early stress on big bands or, at least, large bands inclined Al towards jazz. Booker remembers that "Al's idol back then was Sonny Payne with Count Basie's band. I recall Al saying: 'Listen Booker, check *this* out.' We listened to a lot of jazz records; I guess we felt we would be jazz musicians. Jimmy Smith—we never missed a performance. Al admired Art Blakey and Philly Joe Jones." And while his reputation is carved into the grooves of hundreds of hit records, all with that soul feeling, it seems Al's heart may never have left the big band drummer's chair. Booker says, "The happiest I ever saw Al Jackson was in California, playing with Bobby Darin—with Hal Blaine. I was on organ, and there was a whole complement of musicians in Sunset Sound Studios to the point where nobody could turn around. There were two full drumsets, bass, the Blossoms, Bobby in the middle, six trumpets, five 'bones, six saxes, and a Gene Page chart, cutting live. That's the kind of thing that made Al happy. Sometimes when we weren't recording—just fooling around—I would try some big band stuff just so Al could get a chance to play it."

Big band and jazz aside, Al Jackson took to playing with Cropper, Dunn, and Jones in a very convincing way. Theirs was a fruitful marriage—a successful reconciliation of differences. They didn't call one of their albums *Melting Pot* for nothing! The talents within the group clearly sprang from diverse roots. You can hear country—lots of it—blues, jazz, folk, Gospel, and rock 'n' roll. It's almost as if it shouldn't have worked out as smooth as it did. But credit is due to a stable working environment away from megacity bustle for helping the elements to combine in such *sensible* proportions. It was really down to each member having the time and willingness to listen to what the others were saying. When a tune was done at Stax, it was built from the ground up, based on the way the musical contributions shaped it. Despite his prowess as a hit rhythm player, for example, Steve Cropper brought a country feeling to much Stax material—a clean, open sound. Indeed, often you hear entire rhythm tracks on which guitar and bass execute linear patterns in intervals of fourths, fifths, or octaves, leaving the block-chording to the piano or organ—such clarity!

Al Jackson was able to approach the drums from that perspective, too. You don't hear lots of gratuitous cymbal work on Stax records, washing out an arrangement. You don't have any instrument obscuring someone else's part. Twenty takes would tend to edit that sort of thing out. What it got to be at Stax was a conception of what it took to have an arrangement perceived properly over the average car radio, given the limitations of—for the longest time—mono and 2-track tape. For Al Jackson, it meant a strong, clean drum sound, not overshadowing the vocals, but not buried, especially when cutting with a horn section.

Examples of Al Jackson's talent abound. He is the drummer on 99% of Stax records, and the Stax catalog is like a few chapters in the history of American music. You can hear Al Jackson play—and the consistency, right back to the early days, is frightening—on records by Rufus Thomas, Carla Thomas, William Bell, Booker T. & the MG's, The Astors, The Cobras, David Porter, Sam & Dave, Johnnie Taylor, Eddie Floyd, Albert King, Mable John, Sir Mack Rice, Otis Redding, Isaac Hayes, Wilson Pickett, and countless others. Al Jackson's work outside Stax is not extensive, but it includes tracks with Aretha Franklin, Bill Withers, Leon Russell, and Rod Stewart. Of all the non-Stax material, though, Al's playing on the Al Green records, which he shared with Howard Grimes, is most well known.

As for Stax, its output declined toward the mid-'70s. The problem, perhaps, is that the little company just grew too big. Atlantic handled distribution through 1968 until Gulf & Western/Paramount took over. Financial disparities went unattended and frustration grew. The secure team of musicians fragmented, starting with Booker in '69, who was followed to California by Steve, leaving a loyal Al and Duck, who made their plans all too late. Then Stax and subsidiary label Volt had to begin hiring out; maybe this is why the Staples Singers recorded the *Respect Yourself* sessions at Muscle Shoals, using Roger Hawkins.

Despite the dissolution, Stax had long previously earned its spot in music history, and the surviving musicians describe their considerable role with pride and humility. "When we got in the studio with that band, it didn't matter if it was Otis, Sam & Dave, Rufus Thomas, or whoever; we all worked together for the same goal, and that was to come up with a hit record," says guitarist Steve Cropper. This selflessness was reflected in the business arrangement. It was decided to democratize production revenues, while maintaining a division of labor to keep things manageable. By 1969, there were seven producers: all four MG's, plus David Porter, Isaac Hayes, and Alan Jones. This was the last of several arrangements created over the life of the company. Booker describes how it came about: "At first, we went in to do sessions, and we'd be paid for them. Then, there were guaranteed sessions. Then there was a guaranteed salary. Finally, we became staff producers." Unfortunately, they were never able to work out a satisfactory share in the company's profits—the reason Booker left in

Booker T. Jones, Carla Thomas, and Al Jackson

1969. "We were paid a producer's percentage for the songs on which we worked, but we got no overwrite of the company. In the latest configuration, if someone produced an artist, the extra money would go into a producers' pool and would be split by seven people. What happened was that records would come in that weren't included in the pool." Under this arrangement, for example, Cropper produced Otis Redding and Al Jackson produced Albert King, for the financial betterment of all.

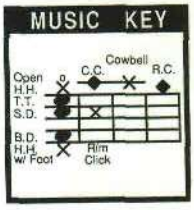
The stress on equality at Stax, among producers, and especially in terms of musical contribution, made the company vastly different from Motown, which tended to run more of what we would call "conventional sessions." Certainly, the result—the Motown sound—is busier and more big-city.

There was inherent competition between Motown and Stax. The stress on black artists, soul, and R&B made for a natural struggle for chart dominance. To get results, for most of the early days until

continued on page 84

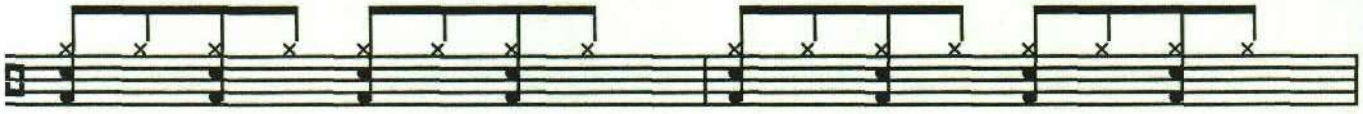
Jackson's grooves

Transcribed by Charles Burrows

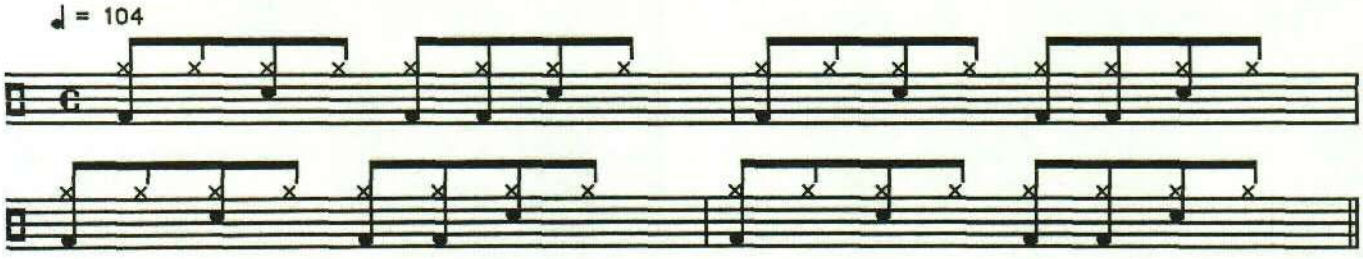


"Knock On Wood"
Stax/Volt Revue Vol. 1
Intro.

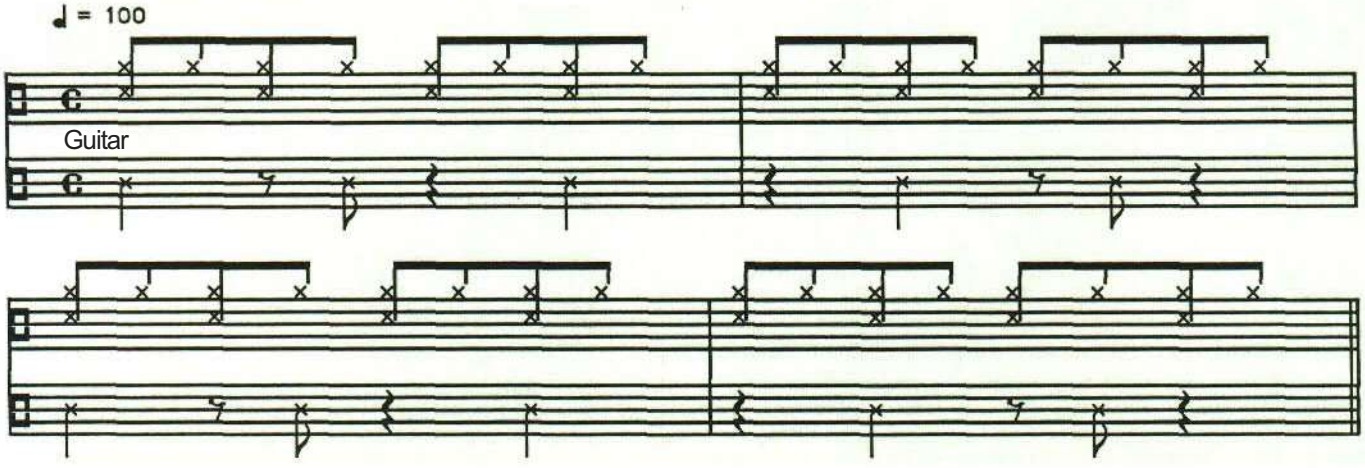
1st Verse



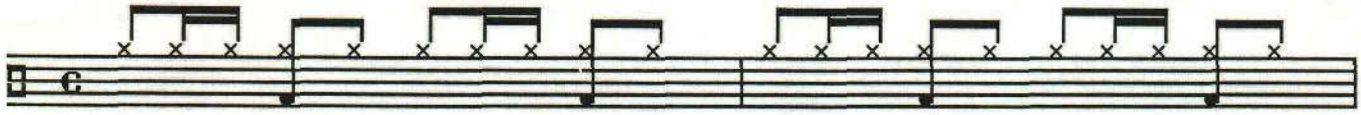
"Dock Of The Bay"
The Best Of Otis Redding



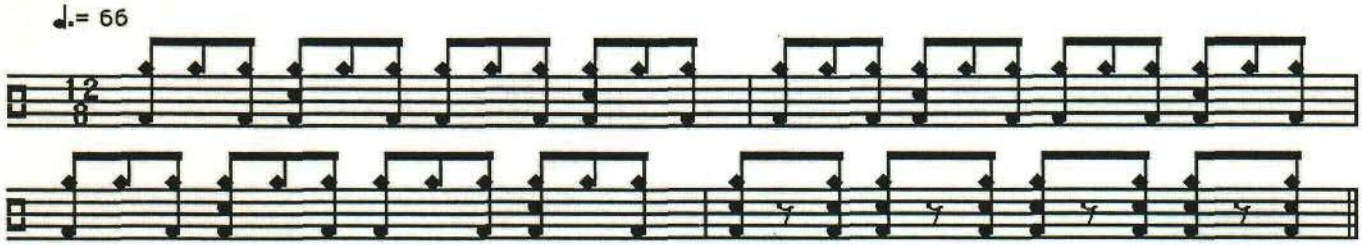
"Try A Little Tenderness"
The Best Of Otis Redding Drum part with guitar rhythm



Last two bars before fade

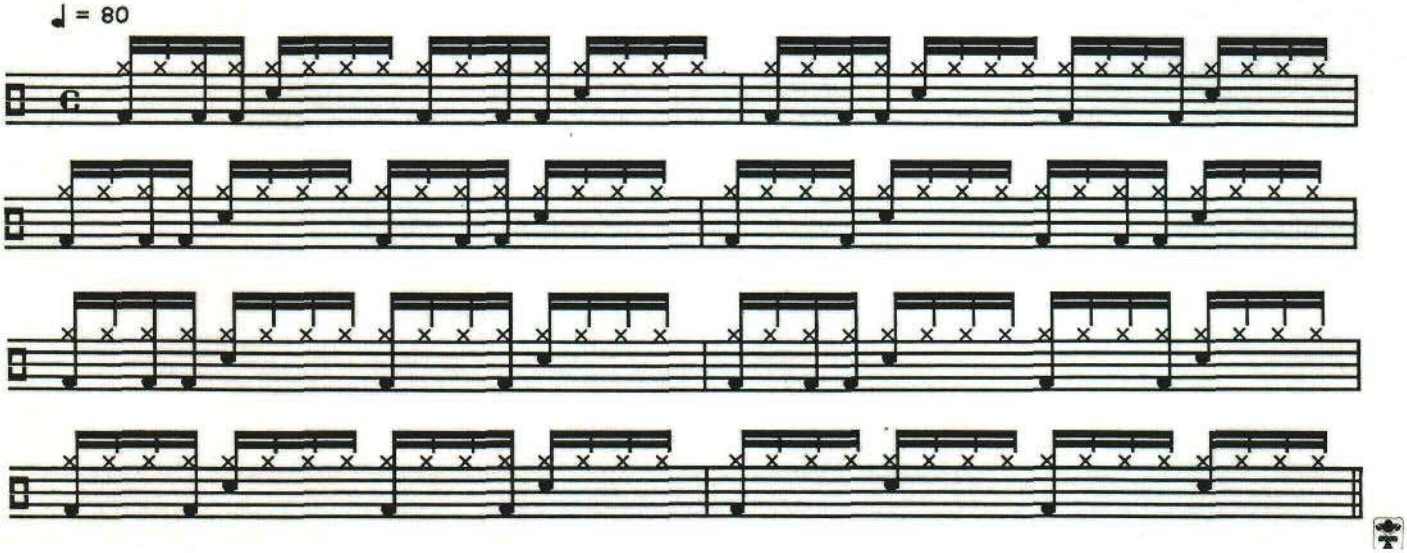


"Rock Me Baby"
The Best Of Otis Redding



"Still In Love"
Al Green

"Ain't No Sunshine"
Bill Withers Just As I Am



PAUL LEIM

by Robyn Flans

NEVER having had a lesson and growing up in Troup, Texas—"the sticks," as Paul Leim describes it—certainly hasn't been a problem in this player's career. That's not to say that he hasn't had his share of trials and tribulations playing almost every club and bar from Shreveport, Louisiana, to Houston, Texas, and from El Paso to Virginia Beach between the ages of 15 and 19. There have definitely been some lessons to be learned.

"At the end of '76, I had come to a crossroads in my life where I knew I had to come to L.A.," he says. "I was doing everything in Dallas, but I just walked away from it and started all over again in L.A. It was frightening, but you have to think positively. And it turned out that I went to L.A. just in time. I moved in with Doug Rhone, Neil Diamond's guitar player who I had been in bands with in high school. The next week, Neil's drummer, Dennis St. John, injured his back, so I was in the right place at the right time.

"The other decision time was when I came to L.A. and blew a session when I was 19. I went back to Dallas, got off my ass, and learned how to read. You have to decide you're either going to sink or swim, and you decide to not only swim, but to win the race. Within four years, I was doing everything there was to do in Dallas.

"Around '83, I almost packed up and moved to Nashville. I wanted to get my kids out of Los Angeles. That was another very important crossroads, but I wasn't quite ready to give up what I had worked for out here, so we moved to Thousand Oaks and I started to commute. It was a big decision to go from driving 20 minutes a day to driving an hour and half a day.

"Then one of the hardest decisions was turning down Lionel Richie a year ago. I really wanted to go on the road with him, but the only way I could have done that would have been if I took my family along. That was impossible. I decided I'd rather coach Little League."

Paul's family plays a very big part in his life. At 17, Paul married Jeanie, a girl he had known since the second grade. Providing for their two children has always been a prime consideration, both practically and morally.

"There was a TV show I used to do called The Chicago Story, *which was probably one of the darkest shows I've ever done. If I hadn't needed the work, I wouldn't have done it. I'm not trying to pose as a do-gooder, but when you see some guy get some other guy down on his knees and blow his brains out, it's just not something you want your kids to see. 'Daddy, what did you do today?' 'I played music for somebody blowing somebody's brains out.' That's really hard for me to accept as a caring person. But you've got to make the mortgage payment."*

Today, Paul doesn't have to worry about taking less than desirable work. Some of his more recent films have included Return Of The Jedi, The River, White Knights, *and* Karate Kid 2. *For TV, he traditionally plays the Grammys and the American Music A wards, not to mention numerous jingles. But records were always what he wanted to play on, and today, the list includes Lionel Richie, Whitney Houston, Peter Cetera, Gladys Knight, Jack Wagner, Diana Ross, Richard Carpenter, Kashif, the Jets, and Dionne Warwick. Paul loves to record in Nashville as well, and has worked with such artists as Dolly Parton, Kenny Rogers, Tanya Tucker, Eddie Rabbitt, Gary Morris, Crystal Gayle, and Rosanne Cash. If you pick up a* Billboard *Inspirational Chart any week from 1979 to the present, you will see at least one song Paul played on in the Top Ten. Although he is best known for his work with Amy Grant, Paul has also worked with such contemporary Christian artists as the Imperials, Sandi Patty, Michael W. Smith, Steve Camp, Cynthia Clausen, and Russ Taff.*

PL: You go up and down with the people you work with. Everybody goes in with big hopes and wishes. It's amazing that sometimes the stuff you think is going to be so hot doesn't do well and the stuff that you think is passe happens.

RF: I would think that, by now, you would have a real gut instinct about what would be a hit.

PL: You would think so, but you probably

Photo by Jaeger Kotos

THE RIGHT TIME

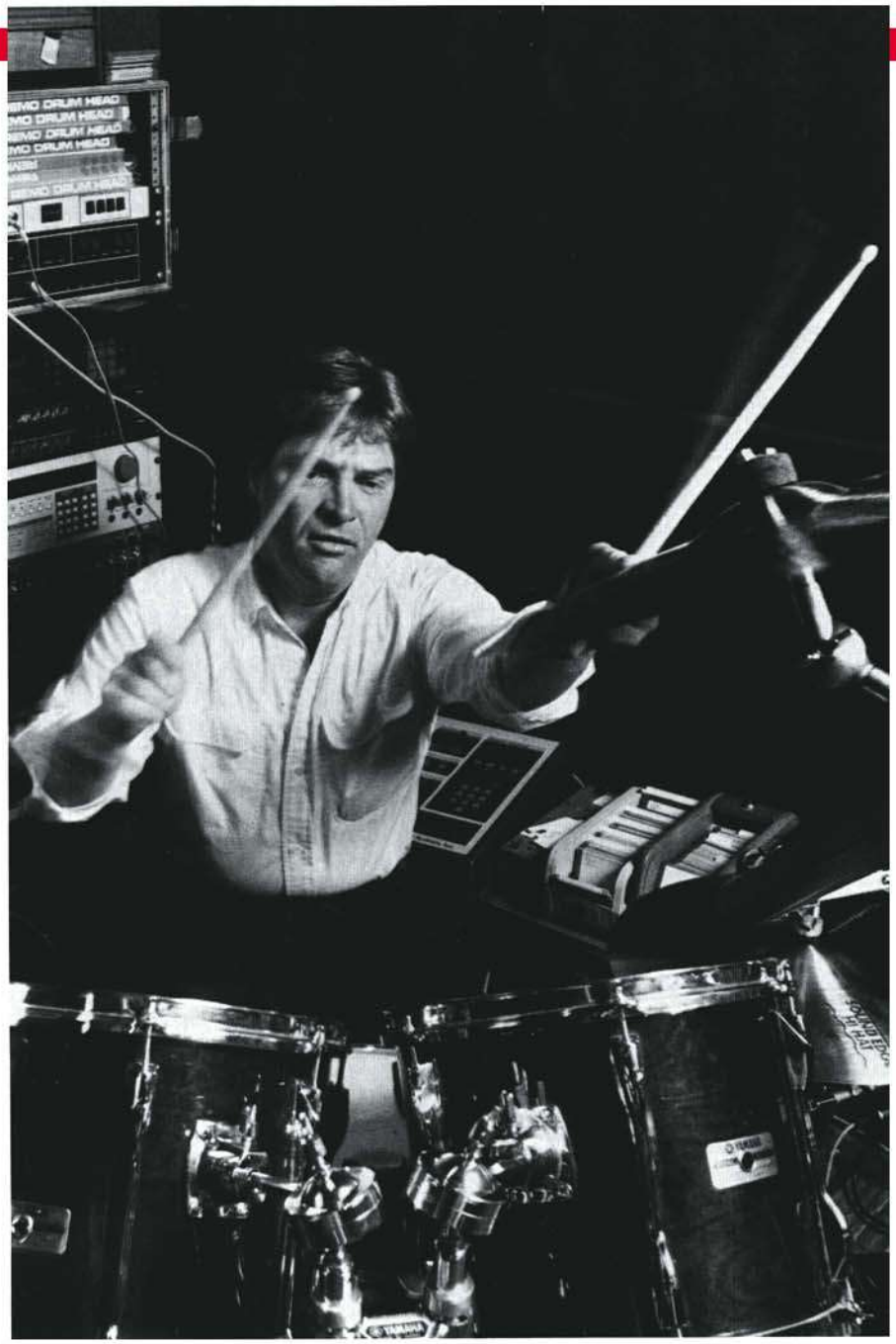


Photo by Jaeger Kotos

get too close to it. The stuff that stretches a little further and that you feel is the next step doesn't happen. With Lionel's last album, he stayed pretty close to the course and didn't really stretch a whole lot. Toward the end of the album, he started to stretch a little bit, but when we were cutting "Deep River Woman," "Ballerina Girl," and a couple of others that didn't make the album, it felt like a continuation of the last album. He's very stylistic.

RF: How did music seep into your life in the sticks?

PL: My mother always had a lot of music around, and I was tapping pencils when I was five years old. I thought that was typical of everybody, but my kids don't do it. I've known what I wanted to do from the time I was eight years old. I didn't really have access to the jazz background that a lot of the people I work with did, but I just always loved pop music. A lot of musicians play pop, while their first love is jazz, but I genuinely love pop music.

RF: What were you listening to and what was exciting to you while growing up?

PL: When I was seven years old, a friend of my father's who saw me with the pencils all the time said he wanted me to hear a real drummer. He brought over an Ellington album that had "Skin Deep" on it with Louie Bellson. The sound of Louie Bellson's bass drums was the most beautiful sound I had ever heard. I saw him recently at the American Music Awards and told him he is the inspiration of my life. What a guy! Even now, being a grown man, I'm speechless when I talk to him. We all have our idols, and he's definitely mine.

RF: Who are some of your other idols?

PL: Anyone I consider great. This is the order of my idols: Louie Bellson, Hal Blaine, Ron Tutt, Larrie Londin, John Guerin, Harvey Mason, Mike Baird, Jeff Porcaro, and J.R. Robinson. Some people get into jazzers. I just never did. I have always been a record guy. When I had to make the decision whether or not to stay with Doc Severinsen in '76, I knew I couldn't do that. Records have always been so important to me.

RF: What do you consider great?

PL: Being sensitive to what's needed. Of course, I don't work with other drummers that much, but I know there are drummers in town that other musicians complain about all the time, because between every take, they're pounding away. If you're working on a sound, that's one thing, but hammering away while other things are going on is not necessary. That's got nothing to do with technique, but it's on the professional side of things.

On the musical side of things, it's sound, like Hal Blaine's cross-stick sound. It's bright and crisp. You can pick out different things about each person, like Louie Bellson's bass drums, Ron Tutt's live feel—I thought he did some amazing stuff—Larrie Londin's feel on records, John Guerin's tom-tom sounds, Harvey Mason's feel, Mike Baird's aggression, Jeff Porcaro's ideas, and J.R.'s consistency. Every one of these guys knows when not to get in the way and when to shine. Listen to J.R. on "Higher Love." That's great stuff.

I feel like some of my times to shine have been on Russ Taffs stuff and Amy's stuff. There were some tunes when it was time to pull out the stops. On Lionel's stuff, mostly it's just sitting there grooving. But the hardest tracks to get are the simple ones. You can beat a simple song to death, trying to get it. You can take a tune that's got odd bars in it and crazy time signatures, and you can run through that thing. Everybody is concentrating so hard that you can nail it by the second take.

RF: When did you actually get a set of drums?

PL: When I was 16. Up until then, the band director let me borrow a large 28" marching bass drum. I used one marching snare drum between my legs and one

"ANYBODY WHO HAS ANY ASPIRATIONS AT ALL ABOUT BEING A VIABLE PART OF THE RECORDING INDUSTRY MUST BE INTO ELECTRONICS AND SAMPLING."

marching snare drum to the right as a tom-tom. My first real set was a Slingerland set—white satin flame. I had been looking at it in the shop for a year, and my dad brought it home one day.

RF: What did you do the first time you sat down behind a set of drums?

PL: I know this sounds dumb, but there was never a time when I sat down and learned to play. The band director, who was a trumpet player, gave me this pseudo drumset to take home and work on. That summer, we put together a little group with trumpet, accordion, piano, drums, and upright bass. I was 14 years old, and we started playing the little churches around there. I just always played. I never had a lesson.

RF: But you taught yourself.

PL: I listened to Louie and all the pop records that were happening. I must have listened to Hal Blaine a million times and didn't know it was Hal until it came out that it was him instead of all those groups.

RF: What was your first big job?

PL: Chronologically, I went from high school groups, to honky-tonks, to dumb little TV shows. When I was 16 years old, every Friday night there was a half-hour TV show in Tyler called *The Fowler Playboy Show,* which every little country artist in the East Texas area did. I did it for $7.00.I could put a dollar's worth of gas in the car, and my wife and I could go get a *Der Wienerschnitzel* for 19 cents apiece.

RF: That must have been great experience, though.

PL: Looking back on it, it *was* great experience. Then I moved to Dallas when I was 18, and started more bands up there and played in clubs. There was a studio in Tyler called Robin Hood Brians, which I started working at when I was 15 and worked at for about ten years. It was the most progressive studio in that area. We did a group called John Fred & the Playboys. He had cut "Judy In Disguise" about six months before I started working there, so I ended up recording the next album with them.

RF: Do you remember your first recording experience?

PL: Yes, I remember right where I was sitting and everything. It was for a country artist. Needless to say, I was terrified. I wasn't a graduate of North Texas, I didn't play with Woody Herman, and I didn't have any schooling, so I've always had a little complex about not having that background like all these other people I know.

RF: In retrospect, is there anything you wish you had done differently in terms of schooling?

PL: No.

RF: Then what difference does it make?

PL: It was just the school of hard knocks instead of regular school. From there, I went up to Dallas, and about three years after I arrived there, I started doing studio work. There was one studio I worked at a lot called Dallasonic. Don Smith was the owner and engineer. He does all the Tom Petty & the Heartbreakers stuff now. I moved out here to L.A. in '77, and he moved out in '78. On the first picture I did in Dallas, we put rock 'n' roll to an X-rated picture. But it was a studio job, and I was thrilled. Then these guys who worked with Doc Severinsen on the weekends asked me to sub, because the drummer he normally used for the road stuff couldn't make it. I had been working with these guys in the studio, and they had taken me under their wing. So I started doing Doc on the weekends.

RF: That was real different.

PL: It was. That was making me stretch.

RF: Where did you learn how to read?

PL: When I was 19, before I landed the studio work in Dallas, I worked with an artist by the name of Vicki Britton. She got a deal on MGM Curb, and Snuff Garrett was producing. She came out to record at MGM, which is Cherokee now. Artie Butler wrote the charts, but they were tunes we had been doing in our little show back there, so I thought, "This won't be a problem." We got into the big time out here in Hollywood, though. I got to Cherokee early and got all my drums set up. Then all these trucks started arriving with everybody else's equipment, and I realized that these players in Los Angeles had other people set up their stuff. I was just beside myself. I was getting more and more scared by the minute, when I saw this case roll in that said "Larry Carlton," then this case that said "Max Bennett," and then this case that said "Victor Feldman." I had idolized all these guys, and I couldn't control my shaking. It was blind terror. I thought I knew the tune, but Artie Butler had rewritten the chart and changed the arrangement. I was totally out of my element and totally in over my head. I knew it and was scared to death. All I wanted to do was go back to my farm in Texas. I could not play. I was blowing the date, and they called in another drummer to finish the date. It devastated me.

I went back to Dallas and told Paul Guerrero, who was the head of the percussion department at Southern Methodist University, what had happened. Paul used to come out and listen to us play, and try to pick up rock 'n' roll ideas from me because he was a jazzer. He said, "We're just going to work on your reading. We're not going to touch the way you play." For six months, I did nothing but sit with every piece of sheet music I could get my hands on. I studied with Paul three days a week, just working on reading. That was proba-

continued on page 110

Photo by Jaeger Kotos

Photo by John Kisch

Spur Of

by Dave Weckl

One of the most gratifying results of playing live and touring throughout the world is meeting the younger generation of musicians who come to see our performances for the inspiration and education that we're all eager to receive. In our after-performance meetings, I'm usually bombarded with questions, but two seem to occur more often than most. One is: "How do you read so well?" and the other is: "How do you play so in time with a sequencer?" Well, in this *Sound Supplement,* I hope to answer those questions, let you hear what I do, and then give you the opportunity to practice doing it yourself.

What you will hear is two versions of a song that I wrote in collaboration with my partner Jay Oliver, entitled "Spur Of The Moment." The first version will be the full band with me playing along. The second version will be the same music track, without me. The track has been completely sequenced and quantized—meaning that, although Jay played all the keyboard and synth parts, and I played all the percussion parts (sampled sounds played on synth), it's all been quantized, or placed in perfect time by way of Jay and the Yamaha *QX1* sequencer. A lot of today's music, especially in the pop, pop-rock, and contemporary electric jazz styles, is being recorded this way, and in some instances, sequencers and click tracks are being used in live situations as well. So in my opinion, it is essential to learn how to play and become comfortable with a click track and/or sequencer.

To address the question of playing in time with a sequencer: You must get out what I call the musical "microscope." You've got to be able to hear and determine why something you're doing is not matching the feel of the sequencer. I sometimes find it to be a basic technique problem—meaning that a stroke here or there is uneven or not subdivided in time. You've got to make sure all those little notes you might play on the snare or hi-hat, or bass drum for that matter, are as perfectly subdivided in time as possible. Now, some of you might say that will make it sound stiff and mechanical, but that's when the use of dynamics comes into play. When I have to play in that "perfect state of mind" manner, I really concentrate on making the accents much louder in contrast to the little notes. That creates a certain "hills and valleys" type of feel, which is anything but stiff!

An important key to feeling where the time is is to start singing the subdivisions immediately—either when someone starts counting off a tune, when the click starts, or in this case, when the drum machine part starts in the first measure of music. If you get the time feel inside your body as quickly as possible and sing it, it makes it much easier to get it back out of your body and play it. Another key is to figure out what you need to hear more or less of in the sequence while playing along with the track. Obviously, you have no control over the "mix" of the sequence in this example, but I've mixed it according to what I needed to hear in a normal situation, both with headphones and then with loudspeakers. Now, on to the recording part.

The first thing to remember is that there are only so many ways to write music. Once the basic knowledge of reading rhythms has been obtained (through snare drum books and basic rhythm books), it is important to realize that, when applied to a drumset in a contemporary situation, it's not so much the *reading,* as it is the *interpretation!* The thing to keep in mind is that, for the most part, a drum "chart" is a guideline as to what's going on around you. The arranger may write out a few things he or she wants you to play, depending on how involved he or she got with the arrangement.

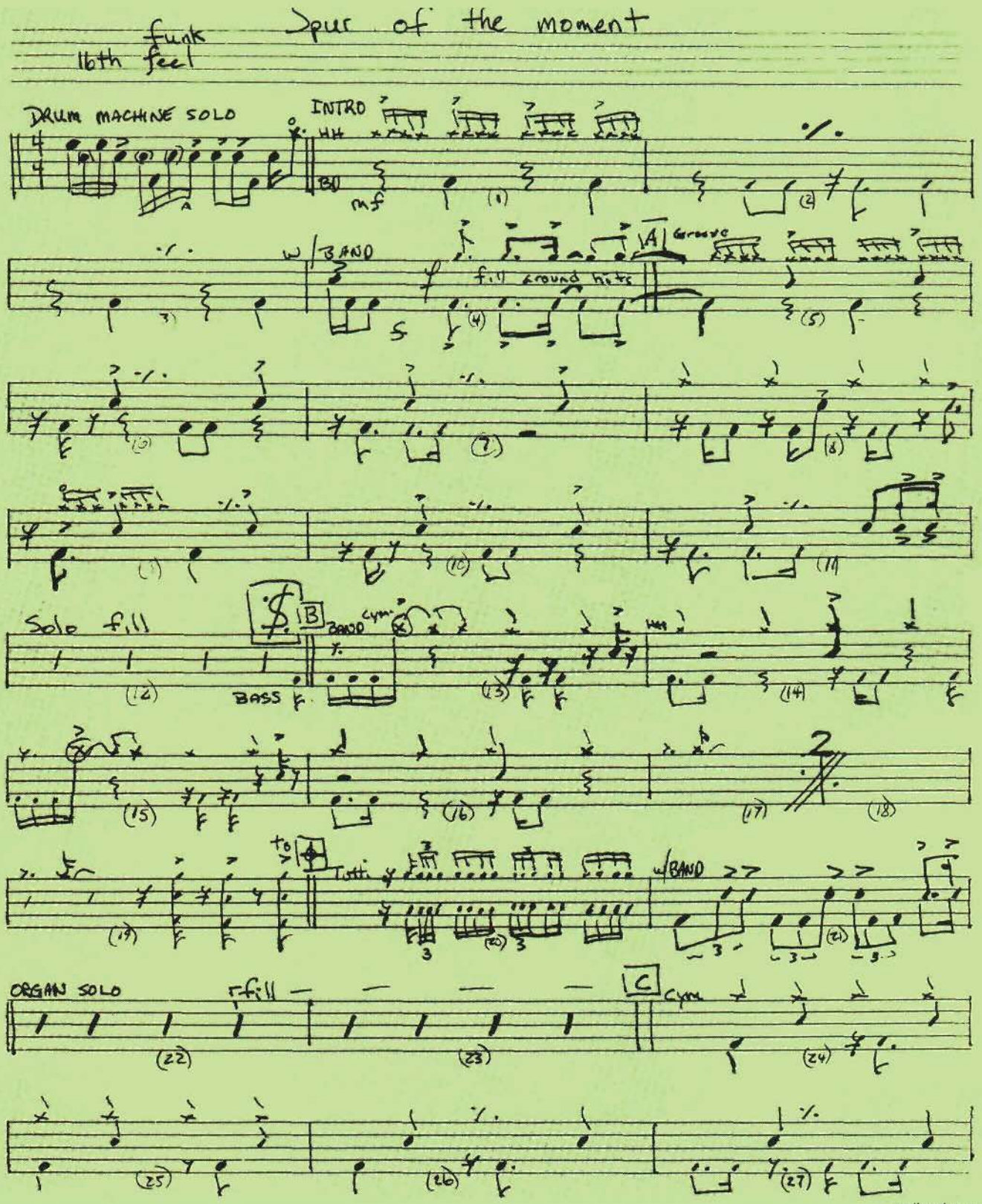
I've been handed all sorts of music in live and studio situations, from a very detailed part to a very sketchy one. It all depends on the composer or arranger as to which kind you'll get. The first thing I look for is a clue as to what kind of feel the piece is in. Some arrangers write it in words at the top of the chart, which is the fastest and easiest way to communicate that part of it, or some will imply it with the notes they write. If I don't see it in words or it's not really obvious in the music, I'll always ask. Don't be afraid to ask! After all, it's our job to create the right feel, so we've got to find out! If the arranger can't tell me, I'll ask him or her to sing the feel. After that has been determined, I'll look through the chart to figure out the "road map." In other words, where does it go? I look for first endings, second endings, D.S.'s and D.C.'s, codas, etc. Half the key to being a successful reader is being able to stay with the measures, and to know where you're going so you won't get lost. One of the first things I'll do is go through the chart and mark off every four bars of each section with (4), (8), (16), etc. You should practice playing in four- and eight-bar phrases. Since a lot of music is written in even bars, it makes it easier to keep your place if you can feel the four- and eight-bar phrases instead of having your head stuck in every bar. It allows you to look ahead a little bit and see what's coming. If there's time, I'll look for any trouble spots so I won't be surprised when I get there. Let's take a look at this chart and see what we've got.

This chart is sort of in between sketchy and detailed, and it's handwritten, as is customary with studio charts. There are a lot of hits with the band, and the bass plays a lot of things that need to be doubled with the bass drum. In this case, the arranger got involved in what he wanted the drummer to play. It says "16th funk feel" at the top of the chart, so I know what feel it is. Next, I look through, and see no first or second endings, but I see the sign at the end of letter B. The next thing is to look for the D.S. somewhere towards the end of the chart. I find that at bar 66, and it says D.S. to B al coda. So I know to go back to B, and now I look for the "To coda " sign. I find that at bar 20. So when I come to bar 20, in the D.S., I know to jump to the coda, marked , after bar 66, and then to the fine. Next, the trouble spots.

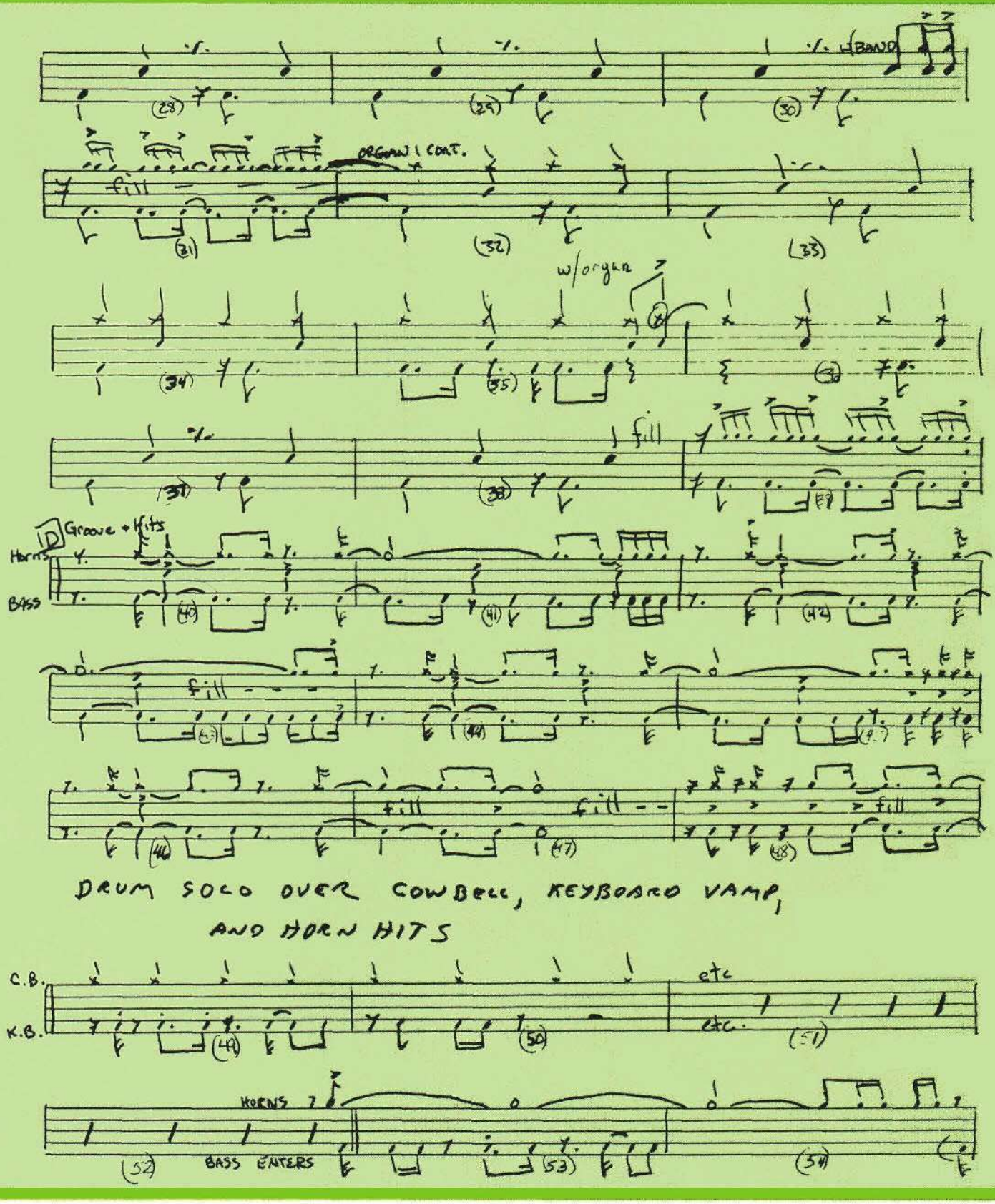
Well, immediately I see a lot of ink at bars 20 and 21, so I figure out the rhythm, sing what I might play around it, and beat it out on my leg a few times. It's the same thing with the hits in bar 4, and then bars 30 and 31 during the organ solo. Sometimes it will say when to fill around hits, and sometimes it will say "tutti," meaning play exactly as written because it's with everyone else. I look on to letter D, where the ink gets thick again, and try to quickly grasp the concept of what the arranger has in mind for this section. He has

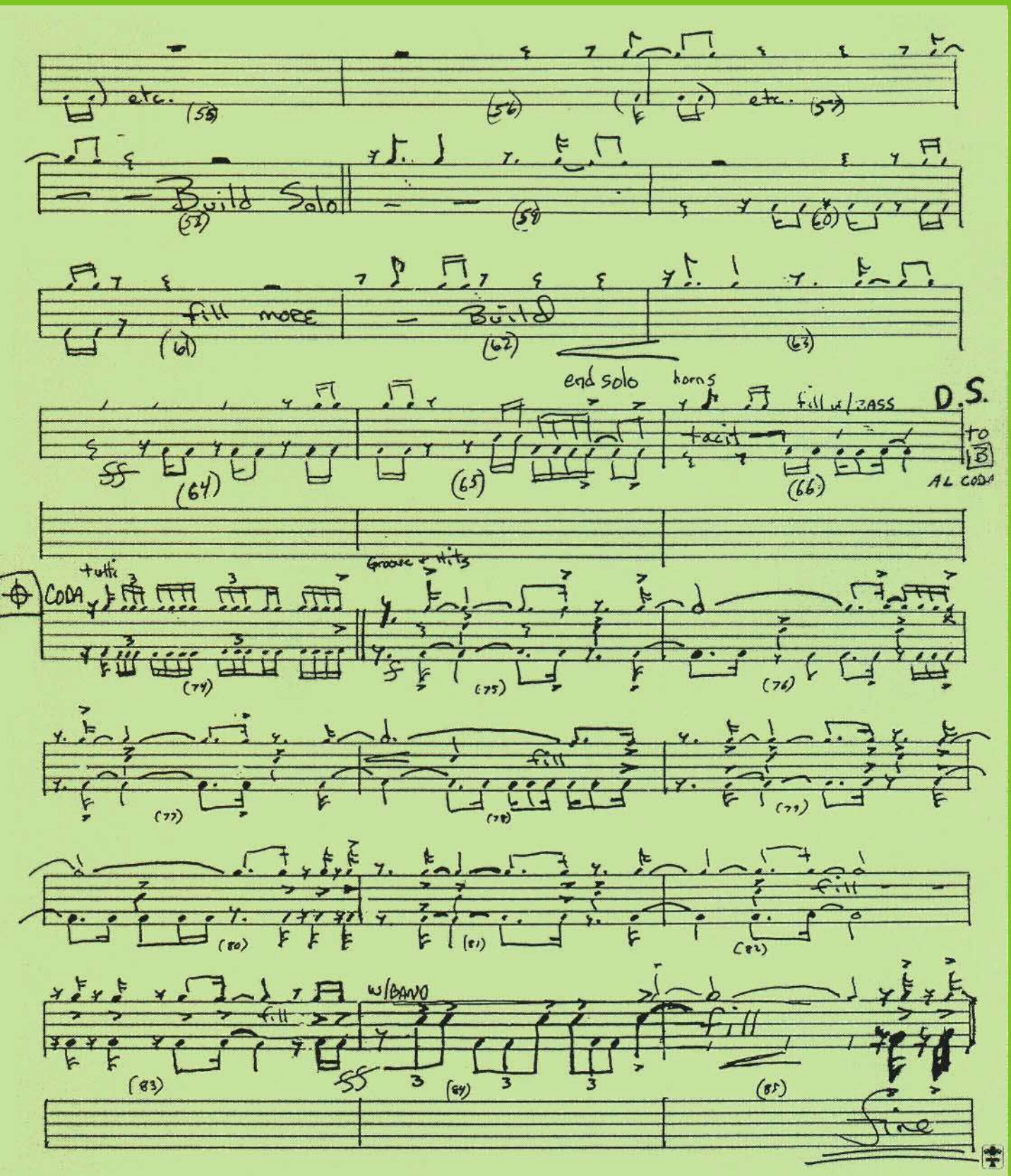
continued on page 116

The Moment

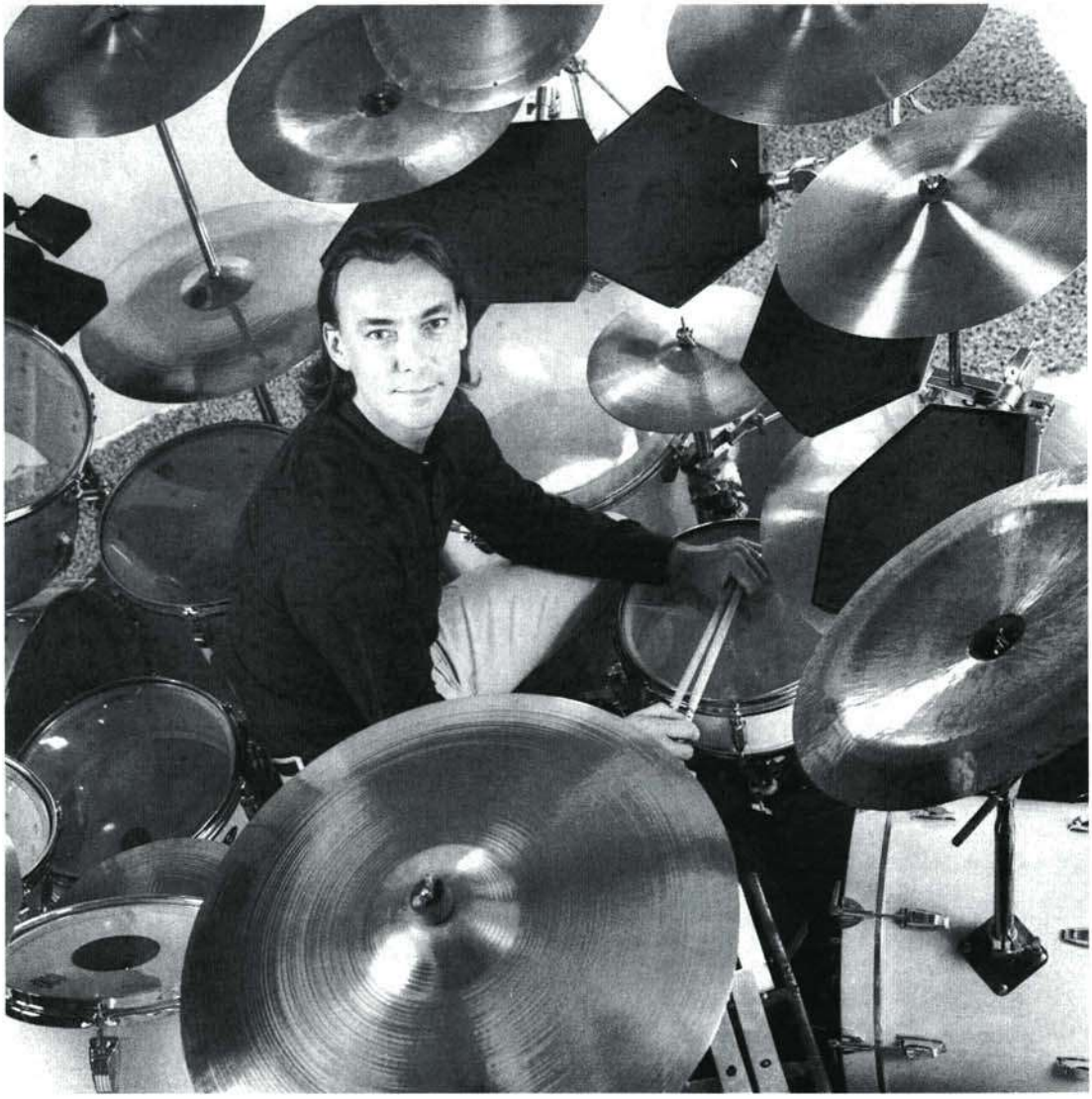


continued on next page


(28)
(29)
(30)
HBAND
(31)
fill
ORGAN I CONT.
(32)
(33)
(34)
(35)
w/organ
(36)
(37)
(38)
fill
(39)
D Groove + Hits
Horns
Bass
(40)
(41)
(42)
fill
(43)
(44)
(45)
(46)
fill
(47)
fill
(48)
fill
DRUM SOLO OVER COWBELL, KEYBOARD VAMP,
AND HORN HITS
C.B.
K.B.
(49)
(50)
etc
etc.
(51)
HORNS
(52)
BASS ENTERS
(53)
(54)


etc.
(55)
(56)
etc.
(57)
Build Solo
(58)
(59)
(60)
fill more
(61)
Build
(62)
(63)
end solo
horns
fill w/BASS
D.S.
tacit
(64)
(65)
(66)
TO B
AL CODA
CODA
tutti
Groove & Hits
(74)
(75)
(76)
fill
(77)
(78)
(79)
(80)
(81)
fill
(82)
fill
w/BAND
(83)
(84)
(85)
fine

NEIL PEART DRUM



by Neil Peart

Well, I have to tell you, this has been a very interesting and rewarding contest! 1,767 entries—from places as far off as Zimbabwe and Finland—came flowing into the offices of *Modern Drummer.* They represented many different styles and approaches. One of the more unusual entries was sent in by a female drummer with a minimalist credo: The whole tape contained just a single tom beat. Boom. She should have known I am *not* one of those who believe that "less is more"!

The first time around, each of the tapes was listened to by the individual editors of *MD.* Once the entrants were narrowed down to about 150, these were listened to by a panel consisting of Ron Spagnardi, Editor/Publisher, Rick Mattingly, Senior Editor, Rick Van Horn, Managing Editor, and Bill Miller, Associate Editor. Together they scored each one and then sent on the highest-scoring 46 to me.

Then my part of it began! I sat down with my *Walkman* and played each one of the tapes, making notes as I listened. Also, I was careful not to listen to more than 10 or 12 at a sitting, so I wouldn't get burned out or overlook anything. I just closed my eyes and listened hard, and then I wrote down what I liked and didn't like about the performance. When I was particularly impressed by one, I put a big "star" beside the name.

After I'd listened through once to each of them, I went through my notes, choosing the "starred" ones for reevaluation, and checking to see if any of my written comments on others seemed to merit a second listening. After this, I was left with a lucky 13 semifinalists.

I have to say that I was very impressed with the overall quality of these 46 performances. In the little paragraphs that I wrote about each tape, almost every drummer got a good review. (You won't find *that* out in the real world!) All of these players had very good technique, very musical sounding drums, and there was plenty of imagination and excitement. There is no question in my mind that there are a lot of very good drummers out there.

The question might be raised: What did I judge them on? I must admit the criteria were necessarily pretty subjective. Of course, I was aware of technique and ability as I listened, but what moved me and the other judges, too, I'm sure, were more subtle qualities of imagination, rhythmic feel, and arrangement. I listened through those 13 tapes once more, this time a little more critically, and once again made notes as I listened, this time a little more analytically. That got me down to four final-

GIVEAWAY RESULTS

HERE'S TO THE WINNERS

ists—and now the judging got really tough. I listened to those last four again and again—but I just couldn't decide. I really liked them *all,* each for different reasons. They really couldn't be qualitatively compared. Sure, one of the things I'm happiest about is that these final four were all so different in every way—in musical style, individual style, and overall approach. But it didn't make deciding any easier.

For three days, I just kept coming back to those four and trying to make up my mind—which three, and in which order? They are all great, but none of them is *entirely* the perfect choice. Who should be number one?

Well, I decided, there really can't be a number one. What I have here before me are four number ones. But I only have three prizes. So what else? I'll have to get *another prize!*

At this point, I decided to call my good friend Lennie DiMuzio at Avedis Zildjian, to see if he might be willing to help me out in this. Sure enough, Lennie came through for me, and now there is a "Fourth First Prize"—consisting of a set of Zildjian cymbals. My sincere thanks go out to Lennie and the good people at Avedis Zildjian for their help in this (and other) matters.

In keeping with the idea of "four number ones," my ranking of these four is somewhat arbitrary, based on the slenderest of prejudices, as is the awarding of the prizes, so I won't degrade their efforts by that kind of distinction here. These are some of the reasons why I like the winners.

The entry by **Jack Hess** of Indianapolis is very original, in that he spiced up his performance by triggering occasional synthesizer sounds. He was one of a few entrants to think of this—a very imaginative idea, but he was the one to carry it off the best. He obviously spent a great deal of time working on this piece, and the work pays off in the tightness and integrity of the whole performance. The playing is first-rate, the rhythms are very modern, and the dynamics are effectively varied both by touch and by some tasteful rim playing. Overall, it's an excellent piece of music, and it is very satisfying to listen to.

I like the one by **Wayne Killius,** because it has such a nice approach to a traditional, but abstract, form. His playing demonstrates a lovely touch. It is also one of very few to use a bit of brushwork—and is very musical and unusual. The groove is very sophisticated, based around a funky, walking kind of rhythm, and there are some great sections of what I call "stiff-armed" syncopation—a difficult style to control so smoothly. This is a superbly restrained and deceptively simple piece of work.

Mark Feldman of New York City sent in a nice tape also. I liked the dark mood, the interesting construction, his smooth technique and combinations of nice tonalities. I thought it was technically and rhythmically quite sophisticated and very smoothly performed. Again, this is not an easy style to pull off as well as Mark has done. The refrain of the intro is a tasteful idea, and frames the whole piece nicely, making it, like the others, truly a piece of *music.*

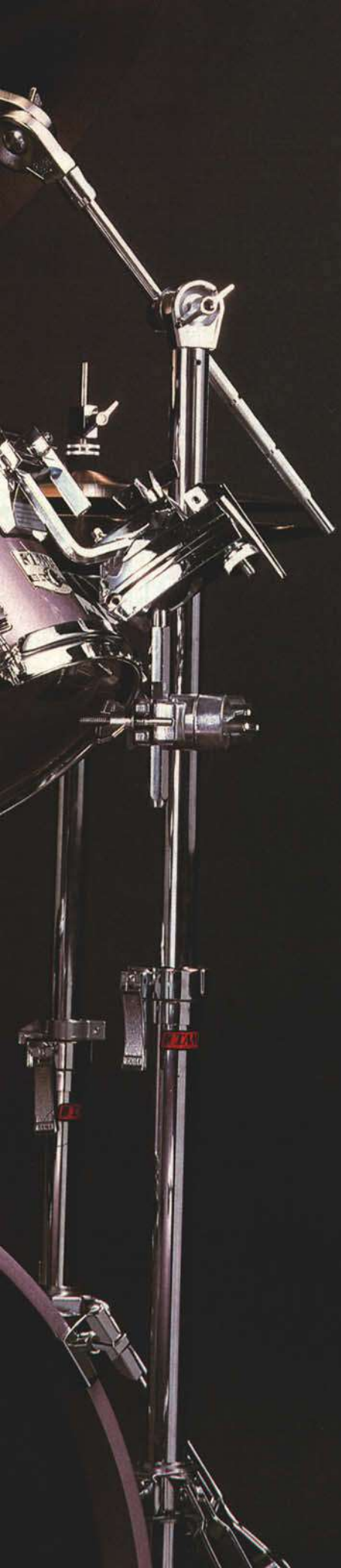
The fourth one—one I just couldn't leave out—is by **Mikel Masters** of Clearwater, Florida. I was impressed most of all because it is such an exciting solo, but it also shows great technique, is smoothly delivered, and is thoroughly bombastic and overplayed. I like that! The arrangement revolves around an excellent melodic tom pattern, and I like the *sound* of his drums very much, too. Part of my second set of notes reads: "interesting, original, flashy..." and that about captures this one, a very flamboyant and exciting performance, firmly in the Gene Krupa tradition.

HONORABLE MENTION (in alphabetical order)

Each of these was an exceptional entry, and if I'd had more drumsets to give away, these people would surely have gotten one, too:

Terry Carleton, Palo Alto, California
Scott Cutshall, Meadville, Pennsylvania
Roli Garcia, Laredo, Texas
Christopher Gately, Haverford, Pennsylvania
Kevin Hart, Bourbonnais, Illinois
Scott Hobgood, Norman, Oklahoma
Jari Kettunen, lisalmi, Finland
Joey Nevolo, Neptune City, New Jersey
Yuergen Renner, Roosevelt Island, New York

TAMA



After extensive research that incorporated the input of countless musical instrument industry and drumming professionals, Tama proudly unleashes CRESTAR.

The explosive tone and lightning quick projection is the result of Tama's crafted 9mm, eight ply Japanese birch shell. The sonic insulators found on ARTSTAR II are also standard equipment with all CRESTAR drums. This insulator system coupled with Tama's improved Omni Lock tom holder gives you the ultimate drum resonance along with unlimited tom tom positioning. Lustrous lacquer finishes are available on all CRESTAR drums, regular size and power sizes, Tama's XTRAS.

The time has finally come for today's drum equipment to match the ability of today's drummer! Let Tama and your authorized Tama dealer supply you the drums, and you supply the talent.

Tama, the sound of success.

CRESTAR

TAMA®

For a full color catalog send $2.00 ($3.00 in Canada) to: Tama, Dept. MDD9, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • 3221 Producer Way, Pomona, CA 91768-3916. In Canada: 6969 Trans Canada Hwy., Suite 105, St.-Laurent, Quebec, Canada H4T1V8.

WIN!

TAMA SWINGSTAR

SS505XTDX

Includes 16 x 22 bass drum, 11 x 12, 12 x 13, 16 x 16 toms and a 6 1/2 x 14 snare drum. Also included is the Stagemaster hardware, the Tama Omnisphere tom holder, and Pinstripe drumheads on the bass drum and toms. *Cymbals are not included.*

CONTEST RULES

1) Submit postcards only; be sure to include your name, address, and telephone number.
2) Your entry must be postmarked by November 1, 1987.
3) You may enter as many times as you wish. All entries must be mailed individually.
4) Winners will be notified by telephone. Prizes will be shipped promptly, direct from the manufacturer.
5) *Previous Modern Drummer* contest winners are ineligible.
6) Employees of Modern Drummer and employees of the manufacturer of this month's prize are ineligible.

you can be the lucky winner of this valuable drum equipment by entering MD's exciting drum trivia contest

All it takes is the correct answer to this month's Drum Trivia question—and a postcard!

HOW DOES IT WORK?

Very simple. If you know the answer to our trivia question below, simply jot it down on a postcard, along with your name, address, and telephone number, and drop it in the mail.

That's all there is to it! If your postcard is the first entry with the right answer to be drawn at random, this fantastic prize valued at **$1,195.00** will be yours—***ABSOLUTELY FREE!!***

HERE'S THE QUESTION:

Name the drummer on the Sly & The Family Stone classic album *Fresh*.

Mail your entries to: **MD Trivia**
870 Pompton Ave., Cedar Grove, NJ 07009

Fred Coury

of CINDERELLA reads

MODERN DRUMMER

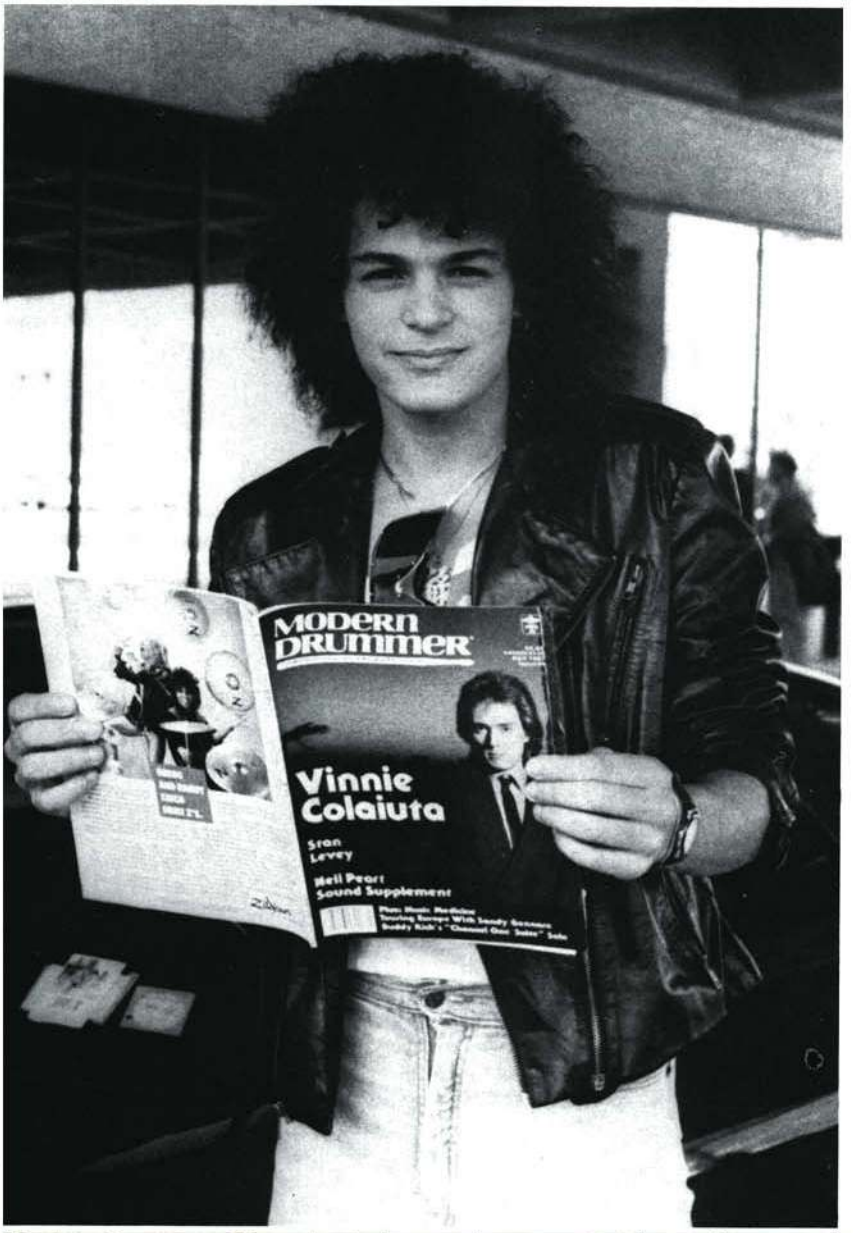


Photo by Michael S. Jachles

...do you?

Modern Drummer Magazine is the number-one rated drumming magazine in the world—and the reason is simple. **MD** is well-attuned to the needs, concerns, and desires of *you*—the contemporary drummer. No other source gives you more reliable answers to questions about drums, drummers, and drumming.

Try a one-year subscription to **Modern Drummer**, and see for yourself how **MD** can broaden your scope, help you *play better*, and increase your stature and income in the world of drumming. Keep in mind that you'll also *save* over $10 on the newsstand price with a subscription to **MD**. And if the magazine ever fails to live up to your expectations, simply cancel and we'll send you *your money back!*

USE ATTACHED CARD TO ORDER A SUBSCRIPTION OR CALL 1-800-522-DRUM TOLL FREE.

by Craig Krampf

An Introduction

Photo by Jaeger Kotos

When the letter arrived from *MD's* Editor, Ron Spagnardi, asking me to consider writing a series of articles about studio drumming for *Modern Drummer,* I was quite flattered. I called Ron the following day and told him that I accepted the challenge. It wasn't until a few days later that the enormity of what I had agreed to hit me; what should be covered under this heading of studio drumming?

For a few days, I wrestled with many thoughts. I threw away as many ideas and concepts as I kept. I had a few ideas for this very first column but they kept changing, until I came to grips with the thoughts I feel I must express before we can get down to business.

First of all, by no means should my words be taken as complete absolutes. I can only relay my feelings from my own experiences and on the experiences that have been related to me. Your experiences may be totally different. But history does have a way of repeating itself, so I *will* try to pass along those things that are the most universal and that probably will happen, along with a few stories about the unusual and bizarre encounters. This will help you stay open-minded and realize that the unexpected *can* happen in the studio world.

To my peers, many of you have played on more hit records than I have, so I know I'm not the absolute authority on studio drumming. Also, I may occasionally be writing about things that might seem pretty basic to professionals, but keep in mind that most of the readers haven't been where we've been, and we have to pass our knowledge on to the generation of drummers waiting to take our place. I think we have a responsibility to share what we've learned. Please feel free to write or call me if you have any words of wisdom, advice, humorous anecdotes, or whatever.

Finally, to the future studio drummers of the world, take what you can from this column, and use it if it will be helpful. Keep listening, keep wondering, keep reading, and keep asking questions. Please feel free to write to me in care of *Modern Drummer.* I can't answer your questions unless I know what they are.

I think an old sports analogy might apply here. Only a certain amount of you were able to make the jump from grade school to high school sports, less than that became college athletes, and even fewer had the ability to make it to the pros. You may spend a lot of time riding in station wagons and broken down buses traveling with the minor leagues, but if you persist, keep working very hard, and keep believing, someday the call may come from the major leagues. And it's your job to be ready when it does.

It didn't happen early for me. I had played on many records as a group member, but it took a long time for me to actually be considered a studio drummer. I can remember reading an article by some New York bass player who said, "For some reason, session men seem to happen in their mid to late 30's." Well, that gave me hope. So don't give up; keep working at it, and keep believing.

Roy Burns once told me a story about the stages in the life of a studio drummer. It's a story that's been told often, but here it is for those of you who haven't heard it:

Stage 1:

Producer: *"Get me Joe Smith! I need him now for this drum track."*

Engineer: *"Smith can't make it, but there's a new guy in town people are talking about named Craig Krampf."*

Producer: *"Okay, we'll try him."*

Stage 2:

Producer: *"Get me Joe Smith."*

Engineer: *"He still can't make it. Krampf worked out okay. Let's use him again."*

Stage 3

Producer: *"Get me Craig Krampf!"*

Stage 4:

Producer: *"I CAN'T do this project without Craig Krampf!!"*

Stage5:

Producer: *"Can you get me a young Craig Krampf?"*

So there you go. Someone is going to get a shot at all of us, so it might as well be you. I feel my career right now is between Stages 2 and 3. I've still got a great fastball—but your day will definitely come. (I wonder who really was the *first* studio drummer. What a thought! We should all know his name.)

We've come quite a ways from the first attempts at recording music to today's world of digital, computers, sampling, triggering, synchronization, and, oh yes, playing! Studio drummers have been through a lot, but perhaps never at such a critical point in recording history. Our technology has certainly progressed, but along with that, many job-threatening opportunities have also arisen. I would like to cover these areas also during the course of this column, to help you prepare for the world of studio drumming.

My dad always brought records home every payday, and my fascination for that music is one of my earliest childhood memories. It's been in me longer than I ever fully realized that someday I had to make music and maybe be on a record. Well, I *am* on records now, and it's truly a dream come true. It *can also happen to you.*

So here we go. I'm going to have fun doing this, and I hope many of you will enjoy it. Once again, please write and let me know your questions. Next time, we'll jump right in and start to make a record.

Get Your Drums in Tune
Custom Contouring
CHARLES FOX, Technician
"The Custom Tuning of Drums by Altering the Bearing Surfaces"
Subsidiary of Tom LaFlame
THOROUGHBRED MUSIC
PERUCSSION UNLIMITED
2204 E. HILLSBOROUGH AVE.
TAMPA, FL 33610
(813) 238-8893

Valley Drum Shop
EVERYTHING FOR THE DRUMMER
Sales•Service•Repearling
Always a Sale on New & Used Drums, Cymbals, Sticks, Heads, Parts, and More.
We Build the Famous Custom 7x14 Maple Snare Drum Known world wide.
Go Where The Pros Have Gone For Over Eleven Years
818•994•1755
13636 Burbank Blvd.
Van Nuys, CA 91401

I TOSSED MY 421'S AND PUT IN 408'S. THEY'RE GREAT!! ACOUSTICALLY THEY'RE VERY FULL. AESTHETICALLY THEY CLEAN UP THE DRUM SET APPEARANCE.*

Drums, cymbals, brass and woodwind, and even voice applications. The N/D408 and N/D308 instrument mics do it all.

We designed them as instrument mics, but believe it or not we're also getting great response from vocal performers who think they're fantastic.

Actually, the N/D408 and N/D308 represent a radical departure from conventional instrument microphone designs. Both employ N/DYM™ technology, and only the N/D Series mics from Electro-Voice have it. And both offer a pivoting yoke configuration for maximum flexibility in positioning the microphone near the sound source while maintaining optimum pick up angle. They're N/DYM hot, and there is no better mic for live sound reinforcement of instruments.

Try them at your Electro-Voice dealer and in concert. Then let us know what you think.

Electro-Voice
a MARK IV company

To learn more about N/D Series microphones, see your Electro-Voice dealer or write Electro-Voice, Inc., Dept. N, 600 Cecil Street, Buchanan, MI 49107.

**Actual N/D408, 308 user comments are kept on file at the Electro-Voice Corporate headquarters in Buchanan, Michigan.*

by Rod Morgenstein

Emphasizing Beats

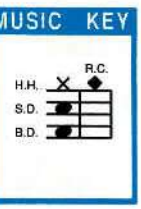
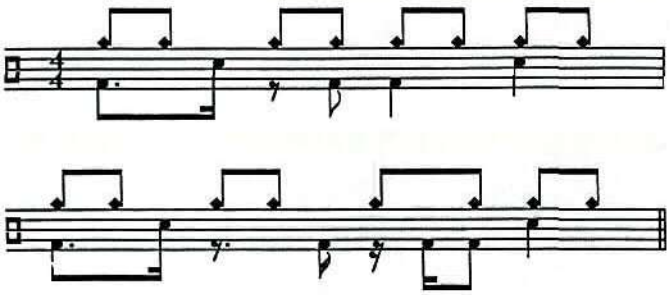
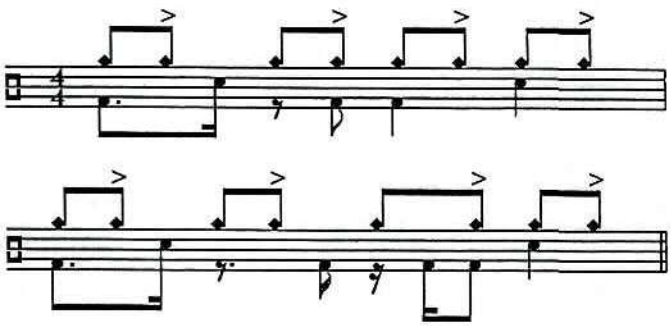


Photo by Lissa Wales

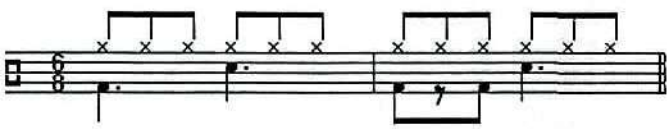
Accenting or placing emphasis on certain notes on the hi-hat or cymbal can have a profound effect on the overall feel of a beat. Take, for example, the following:



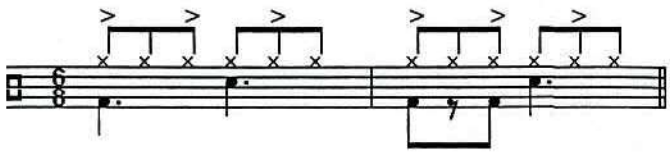
By emphasizing or accenting the upbeats (played on the cymbal bell), the beat becomes more rhythmically exciting.



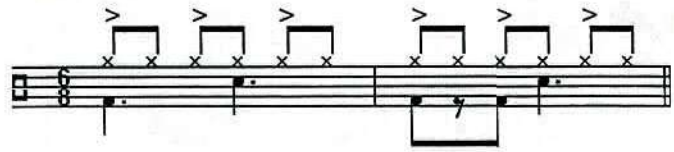
In a case of time signatures with three-note pulses (like 6/8 or 4/4 with triplets), emphasizing every second note on the hi-hat or cymbal creates a very interesting effect. If we take the following "regular" beat:



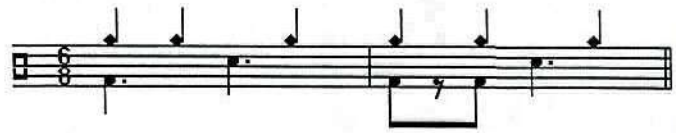
and emphasize every second note on the hi-hat (beginning with beat #1), we have:



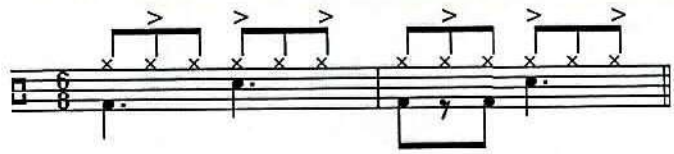
The resulting unique feel is established through a 2 against 3 approach, that is, a two-note pulse on the hi-hat versus a three-note pulse between the bass and snare. Another way to illustrate this same beat would be as follows:



For variety, play just the accented notes on the cymbal bell:

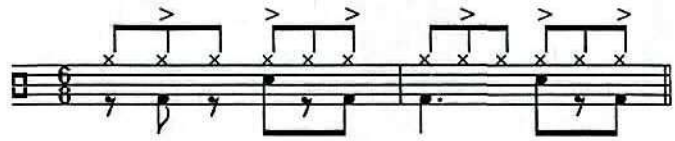


Now let's reverse the accents, and place emphasis on beats 2,4, and 6 (as opposed to beats 1,3, and 5).



The first time I heard this beat in action was several years ago at a Taj Mahal concert. It was played in a "blues" context and had a tremendous effect on the average feel of the song! Play just the accented notes on the bell of the cymbal:

You might try experimenting with different bass drum patterns. For example:



This last example combines a "regular" approach (first measure) with the technique under discussion (last note of measure 1 and all of measure 2). It is from the song "Vitamin Q" by the Dregs.

KAWAI

ELECTRONIC MUSICAL INSTRUMENTS DIVISION

Overnight Sensation

In just a few months, Kawai's R-100 Digital Drum Machine has been embraced by professional musicians like Steve Smith and Jan Hammer. Why? Its combination of sound, features and price is unmatched by any other machine on the market.

"Why didn't anyone think of that before?" was Keyboard Magazine's reaction to the R-100's advanced features. Now many of those same features have been incorporated into the new R-50 Drum Machine. Both machines have the same great sound and easy operation. And both accept Kawai's new interchangeable sound chips.

Visit your Authorized Kawai Dealer and listen to the Kawai Drum Machines. And listen to Kawai on tour with Steve Smith's Vital Information, and of course on TV's Miami Vice.

You'll find this overnight sensation is no one-night stand.

Kawai America Corp.
Dept. EM
2055 E. University Dr.
Compton, CA
90224-9045

Kawai Canada Music Ltd.
Unit #1
6400 Shawson Dr.
Mississauga, Ontario
Canada L5T1L8

Jan Hammer

"I am amazed at how much thought Kawai put into the R-100. Considering the features, the R-100 is truly a keyboard players dream drum machine!"

Steve Smith

"One of the things I like about the R-100 is it's 'touch sensitivity.' I can create percussion programs that feel great!"

KAWAI DIGITAL DRUM MACHINE R-100

KAWAI DIGITAL DRUM MACHINE R-50

IN MEMORIAM

Mickey Sheen

Mickey Sheen, noted swing drummer of the '40s and '50s, died recently at his home in Long Island, New York. He was 59.

Highly regarded in the musical community, although not widely known by the general public, Sheen had a long and varied career. As a young drummer, he served with the Glenn Miller Army Air Force Band in the late 1940s. After attending New York University and Juilliard, he began working as a television drummer for NBC, performing on as many as 11 shows per week. He also made recordings, transcriptions, commercials, soundtracks, and radio spots.

But Mickey's main interest was jazz, and so he began playing with such artists as Roy Eldridge, Coleman Hawkins, Ben Webster, and Lester Young. By the late 1950s, he was a member of the house band at New York's Metropole Cafe, playing alongside Charlie Shavers, Dizzy Gillespie, J.C. Higginbotham, and other top musicians of the period.

Mickey worked with most of the top jazz artists of the past 40 years, as well as accompanying such popular singers as Peggy Lee, Debbie Reynolds, Vikki Carr, Barbra Streisand, and Eddie Fisher. He drummed for the Benny Goodman band during the 1950s, and also formed his own groups, including The Big Three, with pianist Marty Napoleon and bassist Chubby Jackson.

Along with his other activities, Mickey was an author and teacher. He wrote a noted drum text, entitled *It's In The Book,* and had the unique distinction of being called to coach Sal Mineo for the drumming in the film *The Gene Krupa Story*—at Krupa's own suggestion. (Krupa did the soundtrack; Mineo played a rubber drumset.) According to Mickey, Gene called him in to coach saying, "You play more like me than I did."

Mickey remained active in the New York music scene until his death. He performed at clubs, and served as director of percussion at Five Towns College in Long Island. He was a tasteful and musical player, as well as a gentleman, and will be sorely missed by the drumming community.

—Rick Van Horn

Yogi Horton

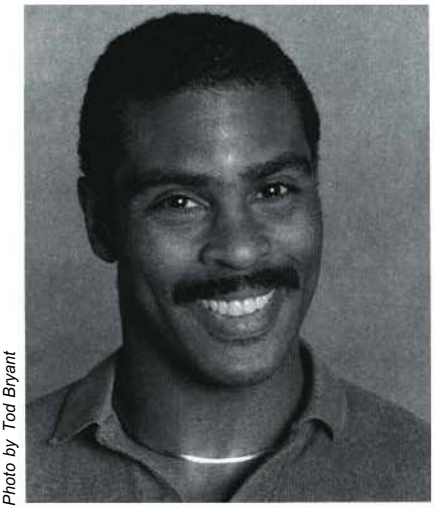


Photo by Tod Bryant

The drumming community was saddened to learn that drummer Yogi Horton died after jumping from the window of a 17th-floor hotel room in New York on June 8. Horton had been touring with Luther Vandross at the time.

Horton was born in New York in 1953, and became interested in drumming when his parents took him to shows at the famed Apollo Theater in Harlem. His first break came while he was still in high school, when he was invited to tour with The Moments. Afterwards, he recorded "Pillow Talk" with the singer Sylvia, and that song became a hit. Horton then attended college at Alabama State, where he played in the marching band, and during that time, he cut tracks at Muscle Shoals studios. After college, he became a top studio drummer, recording with such artists as Diana Ross, Bob James, Gladys Knight, James Brown, Kid Creole & The Coconuts, Ashford & Simpson, Grover Washington, Cheryl Lynn, Aretha Franklin, Michael Urbaniak, Irene Cara, Eric Gale, and others, in addition to numerous jingles. He had toured with Luther Vandross since 1981 and appeared on five Vandross albums.

It was reported that, prior to his death, Horton complained to his wife that he had not earned the money and recognition that he felt he deserved, and that he was tired of working in Vandross' shadow. Horton's manager, however, was quoted as saying, "[Yogi] was content with his role as a musician—as a member of the band. He never wanted to be a star. It's very hard to understand, because he was going through a very successful period in his life. He was in great demand."

—Rick Mattingly

Carlton Barrett

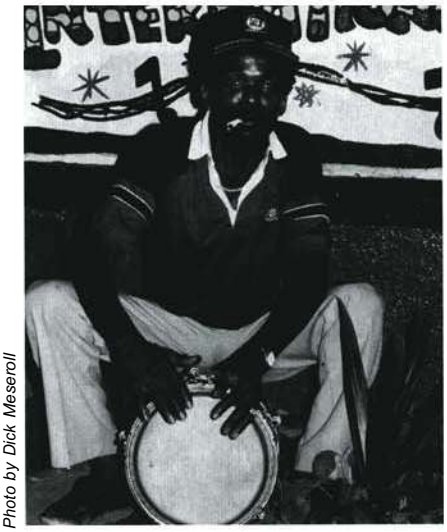


Photo by Dick Meserolll

Reggae lost one of its premier drummers on April 17 when Carlton "Carly" Barrett was allegedly murdered by his wife and her lover in Kingston, Jamaica. Carly and brother Aston "Family Man" Barrett made up the potent rhythm section of reggae's greatest group, Bob Marley & the Wailers. His crisp snare sound and his cool, steady "riddims" made him a hero in the eyes of reggae's second generation of drummers, which included Sly Dunbar, a legend himself in Kingston and other reggae circles.

Barrett began to attract attention as the drummer in Lee "Scratch" Perry's Upsetter Band. Before that, he kept the beat for Kingston's Hippy Boys in the 1960s. But it was with Marley & the Wailers that his true talent as a drummer blossomed and that he gained international recognition.

Since Marley's death in 1981, Barrett had practically dropped out of sight. The few attempts that were made to re-form the Wailers minus their mighty leader failed. Barrett could often be found hanging out at Tuff Gong Recording Studios in Kingston, but his contribution to contemporary reggae was minimal. Friends spoke of Barrett's money problems, and Barrett admitted more than once that he never did get over the untimely passing of Marley.

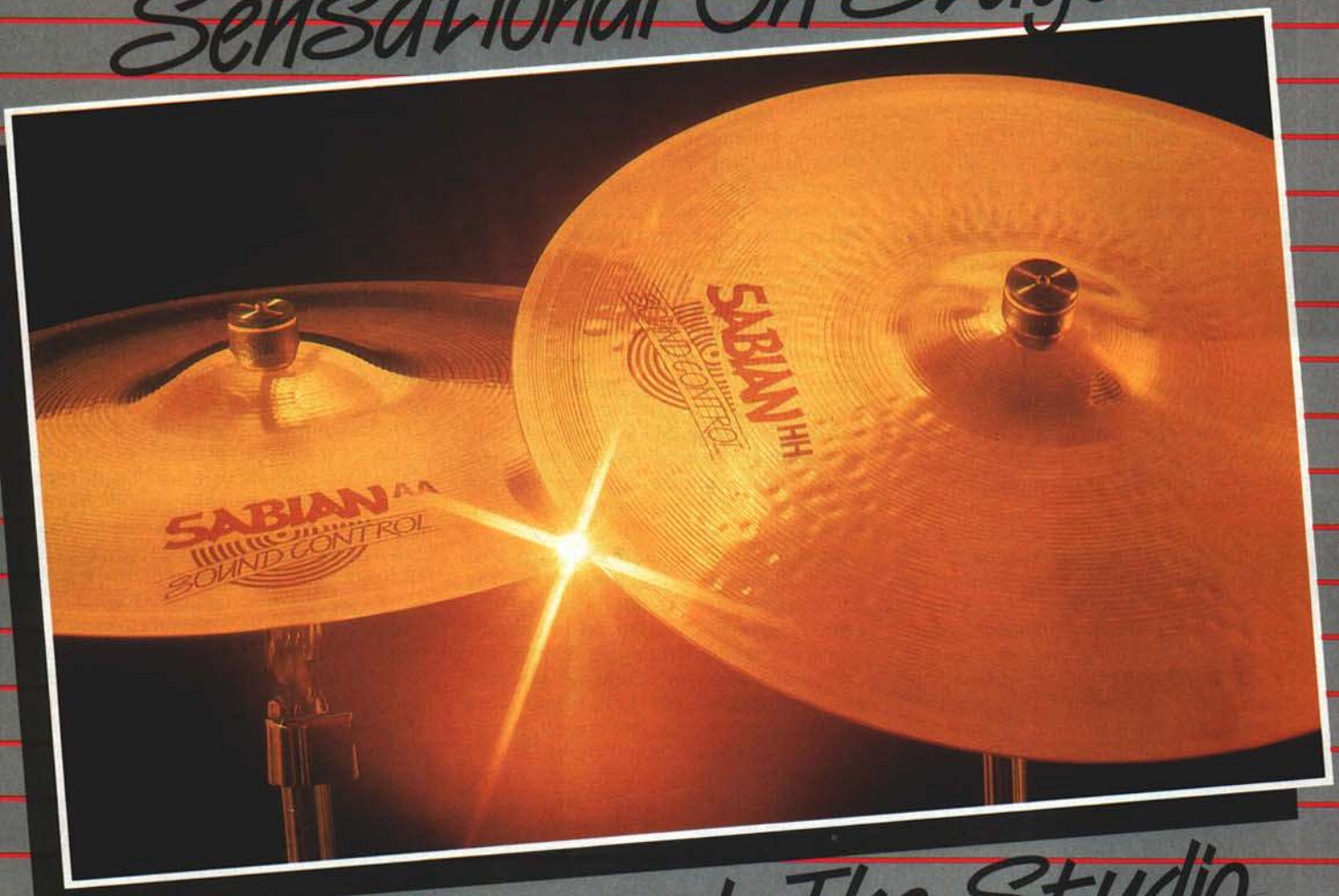
In an interview in the July 1983 issue of *Modern Drummer,* Barrett had this to say about drumming: " It's a spiritual vibe that I try to get from my drums to the music. Because drums come from the slavery days and from Africa, it comes from a lot of history. The reggae drummer carries that history more than the guitarist or keyboards player, and the good reggae drummers make playing a spiritual experience."

During his time behind a drumset, Barrett did just that. May he rest in peace.

—Robert Santelli

SOUND CONTROL

Sensational On Stage

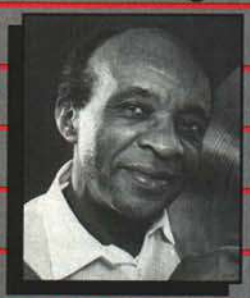


The Ultimate In The Studio

xperience Ride cymbals that play from a whisper to a roar with crystal clear stick definition
nd just the right amount of spread...Crash cymbals so fast and pure that their explosive
ursts punch through the tightest groove...or caress the softest mood. Studio quality sounds
n stage...Record quality tones in the studio. Available in SABIAN'S superb AA and HH cymbal
nges. The SOUND CONTROL series from SABIAN...

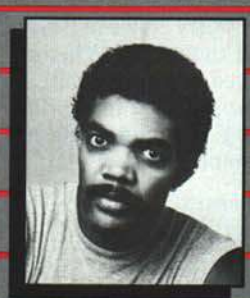
...these great drummers all agree...AN INSTANT CLASSIC!

ABIAN
YMBAL MAKERS


Ed Thigpen
(Jazz Great)

Jeff Watts
(Wynton Marsalis)

Larrie Londin
(Session Great)


Gerry Brown
(Stanley Clarke)

Bernard Purdie
(Session Great)

Sabian Ltd.,
155 Webster St., Unit K, Hanover, Mass 02339
4800 Sheppard Ave., East, Unit 115, Scarborough, Ontario M1S 4N5

by Ron Jordan

Motivation

"That student has exceptional talent but is not making any progress." "This guy is ready to play, but he's not out looking for gigs." "I know I need to work on that aspect of my playing, but I just can't get started." Sound familiar? We've all dealt with those kinds of statements and feelings, both internally and with students. We're talking about motivation—an elusive concept with which most of us should come to grips.

Defining Terms

Before we dive into what is a rather complex issue, let's attempt to define the subject. Simplistically, motivation deals with why behavior occurs. What people do, how they do it, and when and where they do it are all relatively easy to observe. The *whys,* however, are much more difficult to ascertain and comprehend. Looking at how people do things and knowing something about them—their previous experiences, their desires for the present and future—may help us to arrive at a good guess as to what their motivation is. But motivation is inferred. Even the person being observed may not be certain of what it is that he or she finds motivating.

More specifically, motivation is a word used to describe those processes that can (a) arouse and instigate behavior; (b) give direction and purpose to behavior; (c) continue to allow behavior to persist; and (d) lead to choosing or preferring a particular behavior. So whenever we, as teachers, ask questions such as, "How do I help my students get started?" or "What can I do to keep them going?" or "What should they do next?" we are dealing essentially with issues of motivation. In addition to giving direction to behavior, motivation also gives it intensity. People work harder for one goal than for another. Perhaps they are more strongly motivated toward money and fame than towards leisure and privacy. The questions people ask themselves and the answers they arrive at determine the direction of their lives. Whether we are most concerned about motivation for ourselves or for our students, the aspect that looms largest is how it affects learning and performance.

Influences

What are the things that affect one's motivation? One of the fundamental aspects is trust. In order to have a positive influence upon another person (or upon yourself, for that matter), a sense of trust in your judgment must be established. Other factors that come into play here are respect and stability. We know that respect is not something that can be forced on students, but we can earn that respect through logical and rational approaches to our teaching. Stability is essential as a function of the dependency needs of students. While we do not wish to foster an overly dependent clone, we must recognize that students are dependent upon us for a certain amount of guidance. Very few individuals are capable of becoming truly independent without having had their dependency needs met during the learning process by conscientious authority figures, or experts, if you will.

Identification is another factor that affects motivation. This identification may take the form of "hero worship," and may be targeted on you as a teacher or on some other well-known drummer. While a certain amount of identification with you (as a person to be emulated) can be of enormous value in terms of trust and respect, it may become harmful to the student by actually blocking the influence of other positive figures with whom a student may identify. Again, we do not wish to foster an overdependence on ourselves, but we need to encourage a healthy spread of identification with others. Most of us recognize that our influences have been many and varied, and this is how it should be with our students. The more positive models one identifies with, the more opportunities that exist for growth and development. Conversely, lack of models with whom to identify is one reason for lack of motivation. Also, having models who are tremendously successful or who always seem to fail are both roadblocks to motivation.

How important is competency? It has been said that success breeds success, and this is certainly true with regard to motivation. A student who masters a certain pattern or rudiment, for example, will usually feel good enough about himself or herself to try new things—such as more difficult reading passages. Success and failure tend to become patterns. If failure is experienced too often, a student begins to see himself or herself as unlikely to succeed. This generally leads to manufacturing excuses for not trying. But building a pattern of successful experiences is a delicate task, for motivation is also affected by challenge. In order to be well motivated, a student must have some areas in which he or she feels competent and secure—not necessarily superior, just secure. This provides a base from which to grow and develop. Given a varied approach to teaching, the student's areas of competence will usually become readily apparent, as it is a rare student (or person) whose development is evenly distributed across all areas of playing and learning.

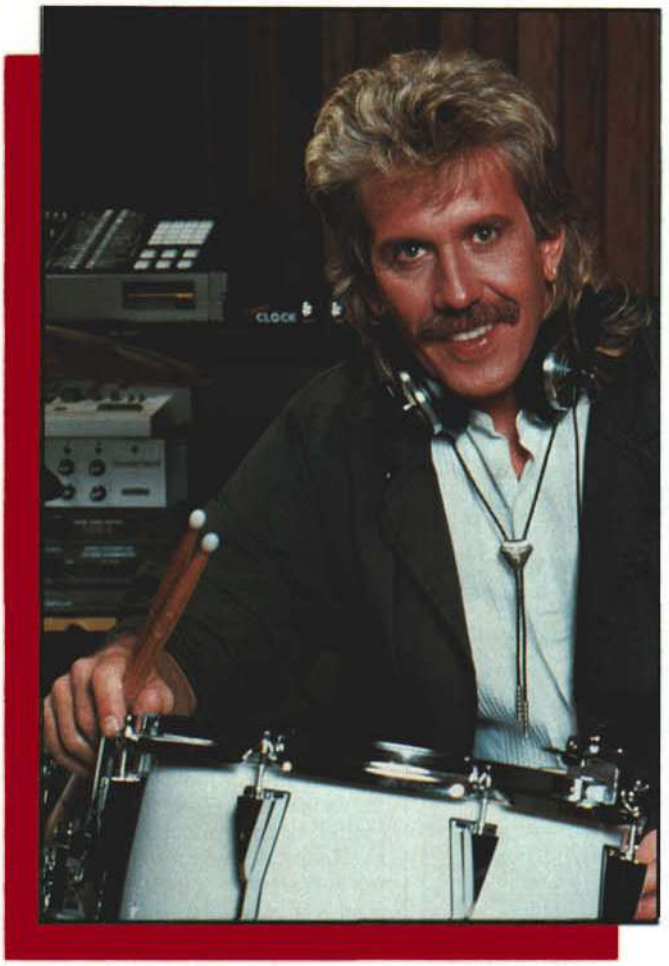
Fostering healthy motivation, then, depends upon establishing a careful blend of trust, identification, and competence. This also means encouraging each student to be a separate person in his or her own right. It involves allowing for outside experiences, guidance in making good choices, providing opportunities for developing competence, and finding appropriate models to emulate. This may seem too large an order; you may be saying, "Hey, I just want to teach drums." Therein lies a major fallacy. We are not just teaching drums; we are teaching *students.* Serious teachers recognize this responsibility and respond to it. Students look to us—and pay us—for guidance, for the experiences we have gained, and for our ability to pass this knowledge on to others. A student may be capable of learning drums, to a certain extent, from watching, reading, and listening. Witness the "self-taught" drummers. But we, as teachers, know how important the human element can be. Since no one is really self-taught (no one learns in a vacuum), let's continue to explore how we may maximize our students'—and our own—potential.

There is a feeling that, if a student is "properly" motivated and "self-motivated" early in the learning process, it will carry over throughout life. Observation and experience seem to bear this out: The child who does well in school usually does well on the job, too. Likewise, we may expect the drum student who achieves a great deal of competence to be successful in playing professionally. So how do we encourage this healthy motivation?

External Motivations

As a person or as a drum student, there are two types of motivation. One kind comes from the outside and has to do, in large part, with rewards and reinforcements. This external motivation is the area in which we may have, perhaps, the greatest control as teachers. Such simple statements as "Good job," and "I'm really

What Does The Human Clock Do? T.M.
Ask Craig Krampf.



Craig Krampf is one of the busiest session drummers in Los Angeles. He has worked with such artists as Steve Perry, Little Richard, Kim Carnes, Santana, Jane Wiedlin, The Motels, Dwight Twilley. Craig is also a Grammy winner for Best Original Score as co-writer of "Where The Heart Is" in "Flashdance".

"A drummer in today's recording and performing environment must be prepared for anything – playing, programming, triggering, sampling, syncing – and also the unexpected as it occurs."

"Three recent album projects I worked on wanted to use some 'home demos' as Masters because there was magic there – but NO SYNC, NO CLICK had been printed."

"I was able to replace the old drums with new programming in my drum machine because the Human Clock made my LINN follow the music, we got a great new drum part without losing the feel as the DEMO became a MASTER."

"When a producer says to me 'If we could only . . .' I've been saying 'I can do that!' a lot recently becuase of the Human Clock."

- THE HUMAN CLOCK IS FOR ONSTAGE: The Human Clock makes sequencers and drum machines follow the band's tempo. No more click tracks blasting in your ear, no more straining to hear what the machines are doing. No more android feel. The clock takes a rhythmic analog pulse (such as the drummer's bass drum) and converts it to a responsive, variable MIDI clock.
- THE HUMAN CLOCK IS FOR HOME RECORDING: With the Human Clock, you can sync your sequencer directly to the pre-recorded drums, no need to waste a precious track on sync tone. Or, for a "variable sync tone", simply record the bass drum on a separate track and use the Clock to add as many parts as you like.
- THE HUMAN CLOCK IS FOR STUDIO MUSICIANS: Let your machines play all the complex and tiring patterns while you play the important "feel" oriented parts. The Human Clock will make the machines follow you.

APM, P.O. Box 9305,
Anaheim, CA 92802

Want to know more? Send us this coupon and we'll send you a FREE brochure on the Human Clock.

Name _____

Address _____

City _____ State _____ Zip _____

PAT. APPL'D FOR

pleased with your progress" can have effects far beyond what we might think. In essence, letting students know that they are doing well, rather than constantly dwelling on the negative aspects of their playing, may be greatly encouraging and, therefore, motivating. We are often all too anxious to go ahead to the next lesson without giving due credit to the mastery of the last one. Students must have the opportunity to associate feelings of satisfaction with the progress they have made in order for motivation to continue.

Another brand of outside motivation is that resulting from fears, conflicts, frustrations, and from taking risks. Competition and previous failures are the major factors here. Students who have attempted to play another instrument without success may be expecting failure with drums as well. When students see many other good students around them, but perceive that they do not meet the same standards, then their motivation is affected. While these may seem to be very negative influences, their end result may be very positive in terms of motivation. Authorities on stress suggest that some stress is necessary for optimal performance, as long as the sources of stress are known and the amount of stress is controllable. We all recognize that some challenge must be present in order to do our best job. Otherwise, the task at hand becomes boring, and we quickly lose interest. If, on the other hand, these challenges or negative stress factors become too large to cope with successfully, loss of motivation is almost a certainty. It is, in part, the teacher's responsibility to help the student recognize these factors and to cope with them in a constructive fashion. We have all dealt with dissappointments and frustrations in our careers, and should be able to provide some understanding and guidance.

A third category of external motivation is that of group loyalty. The interaction with other drummers, students, teachers, and professionals is of great benefit. I don't know a drummer who is not proud to be *a* drummer. While I am not endorsing an elitist attitude, it should not be too difficult for most drum instructors to generate and maintain a highly positive attitude toward drumming. Seeing the teacher's enjoyment cannot help but rub off on students.

Internal Motivation

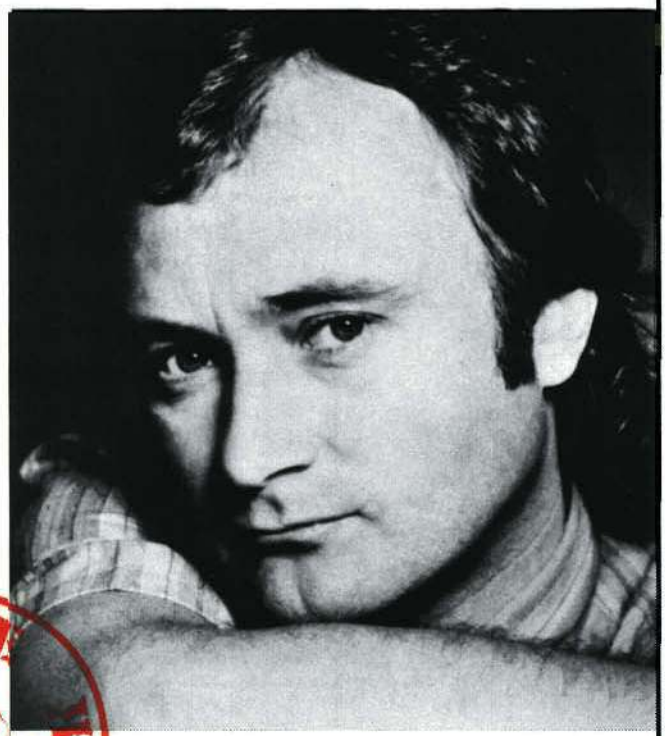
In the category of internal motivation, we can include the student's attempts to cope with his or her own curiosity, to alleviate boredom, to allay fears of the unknown, and to demonstrate proficiency. Here, students also attempt to identify with and please those people they consider important, and to test skills they have acquired. The skills needed in one situation may be the exact opposite of skills required in another, and therefore, motivation may be boosted or hindered.

The desire for independent achievement shows in attempts to perform well and efficiently, or to produce something of quality. Internal motivation is a prerequisite for these goals. Whether or not we, as teachers, approve of these goals is a separate, albeit important, question which is related to our own values, and should not necessarily be inflicted upon our students. Teachers *should,* however, set standards and help students strive for excellence. Students must know what worthwhile effort is, and must be helped to discriminate between a good try and a poor try. They must know that the teacher approves of effective tries—even if they don't always succeed. Also, a sense of humor is an all-important ingredient. Be aware of the danger in being too grim about the whole subject of motivation.

Strategies And Techniques

Up to now, this article has focused on gaining an understanding of the kinds of things that affect motivation. I've also offered some examples of differing results that might be expected, depending on how those things are handled. Let's turn our attention now to some specific strategies and techniques for dealing with this complex issue. As you may have noticed by now, the underlying commentary is one of presenting a structured teaching program, which takes into account many individual

Phil Collins could've asked anyone to make his drumsticks. He chose Pro·Mark.



CHOOSE PRO·MARK

pro·mark®
The World's Class Drumsticks

10706 Craighead Drive • Houston, Texas 77025
713/666-2525

The SP-1200 Sampling Percussion System.

Serious Repercussions.

Particularly among serious musicians. Because the new SP-1200™ Sampling Percussion System has more features for serious creative possibilities.

It's the latest refinement of the SP-12,™ the sampling percussion system by which all others are measured. Accordingly, the SP-1200 offers a full 10 seconds of sampling time. In a 12-bit linear data format for sounds of unsurpassed brightness and clarity.

Then the SP-1200 adds new features to make programming and performing go even faster and easier. There's an internal 3.5″ disk drive that loads sounds and sequences in seconds.

Which could significantly improve the rhythm of an entire performance. There's more flexible segment editing plus MIDI Song Pointer, so when you're running with an idea, you won't have to wait for your hardware to catch up. And there's an abundance of other features, too.

Not the least of which is the formidable and ever-expanding SP-1200 library of sounds. And complete compatibility with all SP-12 sounds, whether from E-mu or anyone else.

To fully appreciate the new SP-1200, you need to play it. You'll discover the SP-1200 has the power to send repercussions through the most important music you may ever hear.

Yours.

For more information, see the SP-1200 at your dealer. Or call E-mu Systems at 408-438-1921.

E-mu Systems, Inc.
1600 Green Hills Road
Scotts Valley, CA 95066

Applied Magic

variables. Hopefully, the following suggestions will be seen as helpful hints to be mindful of in dealing with all students.

Give recognition for real effort. Anytime a person attempts to learn something, he or she is taking a risk. Because students don't learn 100 percent of the time, some risk is always involved. We can help by acknowledging their effort and by making *trying* a valuable personal trait. Show recognition and appreciation for progress. Any step in the direction of learning is an advancement. By showing our awareness, we allow the opportunity for gaining self-respect.

Minimize mistakes while the student is learning. The critical edge between advancement and withdrawal is fragile. Drawing too much attention to a student's mistakes encourages self-defeat. Instead, emphasize learning from mistakes. Help the student to see a mistake as a way to improve future learning. Work especially closely with the student at the beginning of a new or difficult lesson. Sometimes students are afraid to attempt something new for fear of failing. Slow down and demonstrate to make the new lesson clear before going on.

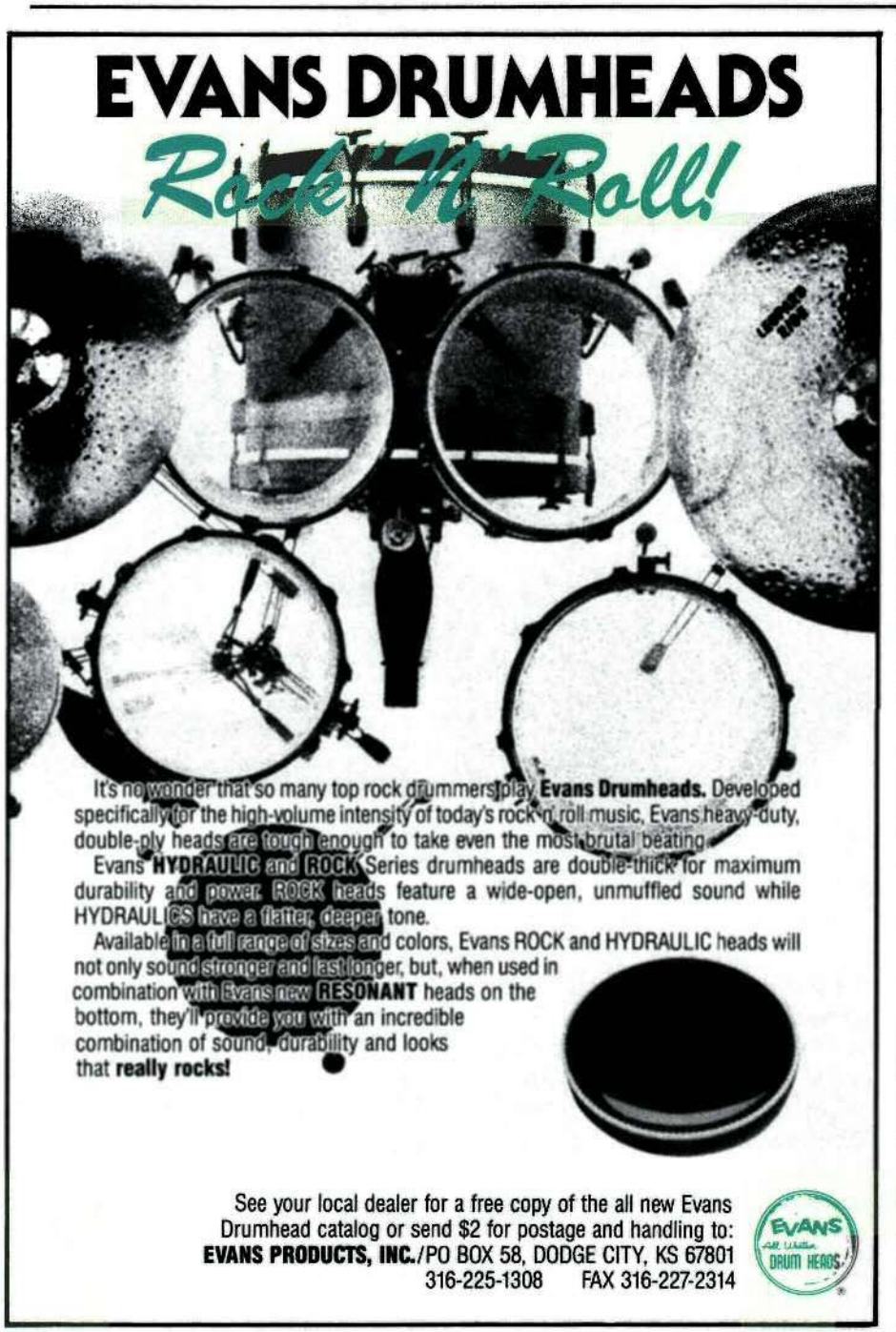
Don't overload the lesson. When learning bogs down, divide the assignments into many short lessons, rather than overwhelming the student with a huge amount of material. This gives the student a feeling of progress, helps him or her maintain concentration, and enhances confidence. This may also be a good time to break a lesson routine, and deal with a totally different or unique area of your total teaching program. Variety will reduce tension, frustration, and boredom.

Demonstrate confident and realistic expectations for each lesson. Essentially, the message is "You can do it"—but without the implication that the lesson is easy or simple. If we suggest that a lesson is easy, we place the student in a no-win situation. That is, if the student is successful, it is because the lesson was easy to begin with. If he or she is *not* successful, the feelings of failure are a major blow to the motivation to keep trying. It is important to show faith in the student's ability to learn. The message here is, "No matter what, I will still have confidence in you, and I will still work with you."

Introduce new material through the use of previous lessons. Connect new ideas to the last topic studied. Compare new skills to skills already acquired. Interest and motivation are integral parts of one another. That is, boredom is a result of lessons that are too easy or too familiar. Conversely, frustration and confusion come from lessons that are too new or too difficult. This is obviously a delicate balance in terms of presentation of material and ideas, but one that is critical in maintaining the appropriate level of challenge.

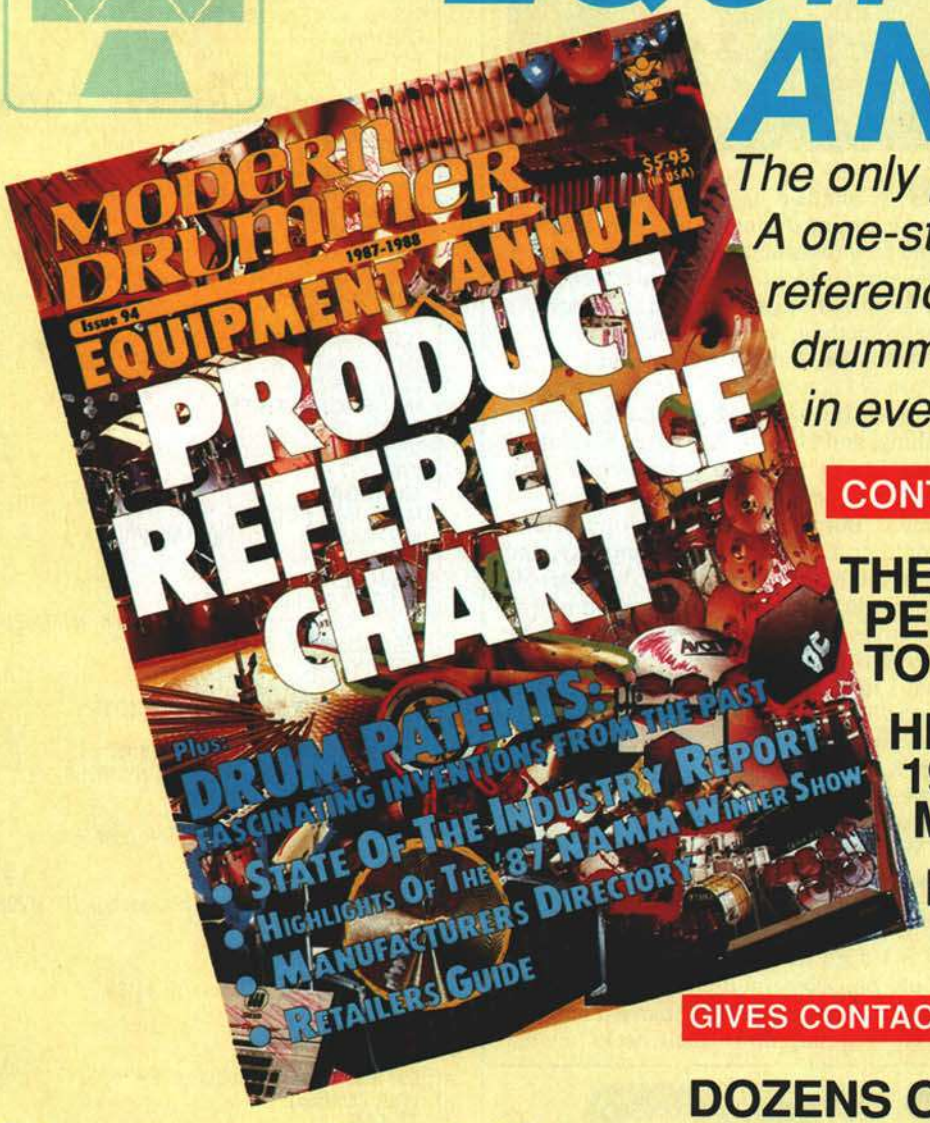
Emphasize the student's personal responsibility in his or her own progress. This is an aspect in which the teacher can encourage internal motivation. Control of one's fate and responsibility for one's learning leads to a positively motivated, optimistic, and confident student. An effective way to ensure a sense of personal responsibility is to allow students to plan and set their own goals. Allowing students to make as many of their own choices as possible permits them to see that they are, in fact, in charge of their own progress. Along these same lines, help each student to analyze his or her own strengths and weaknesses. Perhaps a chart or log of the student's progress will be helpful in visibly demonstrating that progress is taking place, and that certain areas still require time and effort.

Obviously, no teacher can do everything right all the time. We're not expected to be perfect; we have our own problems and pressures to handle. However, real concern for, watchful interest in, and open communication with students are the truly important factors in motivation. Whenever we encourage students, we are attempting to strengthen their belief in themselves. It may take some planning and foresight. It definitely demands time and sensitivity. If we believe in ourselves, it is because we have been encouraged. As teachers, we have an obligation to pass that encouragement along.



ON SALE NOW

MODERN DRUMMER'S 1987-1988 EQUIPMENT ANNUAL



The only publication of its kind: A one-stop equipment reference source for drummers and percussionists in every field.

CONTAINS FEATURES ON:

THE STATE OF THE PERCUSSION INDUSTRY TODAY

HIGHLIGHTS OF THE 1987 NAMM WINTER MARKET

HISTORICAL DRUM INVENTIONS

GIVES CONTACT INFORMATION FOR:

DOZENS OF MANUFACTURERS

HUNDREDS OF RETAILERS

Pick up your copy of this valuable source of percussion information at your nearest newsstand or music store.

The **1987-1988 Modern Drummer Equipment Annual** is sure to provide you with a reference source to which you will refer again and again—so don't miss it!

AND

PROVIDES OVER *100 PAGES* OF DETAILED PRODUCT LISTINGS

Photo by Linda Mallow

Walden continued from page 21

Jones looks when he plays.

NMW: Yeah, it's the same thing. He's not fighting, but it's the same passion. He's dealing with something, and it's beautiful. When you play with that much feeling, a higher spirit comes down and moves you, and moves the audience. "Grateful" is the only word I can use to express how I feel about having the chance to be a musician who can move and touch others. I think that God wants me to play drums to inspire people. Drums can proclaim victory, and that's something I feel very akin to—the positiveness of victory.

Look at Phil Collins. He always says that drumming is his first love, because he took the time to learn the instrument, and it inspires everything he does. In fact, rhythm is the key to so much of the popular music today. All of those who are making hit records have a strong connection with rhythm. If they don't, they don't make it. Melody often takes a secondary position. Don't get me wrong. Melody is beautiful. A great melody and a great lyric will touch the heart. But competition is very real in this world. You need the edge, and the edge is rhythm. The way to take a great melody and a great lyric and have it be a number-one record is through the phrasing—how you say it rhythmically. Rhythm will make or break that record.

RM: A moment ago, you said that your soul is free on drums because you took the time to understand how to play them. A few years ago in an *MD* interview, you spoke of wanting to start a drum school. Is that something you still plan to do?

NMW: Yes, I do. I haven't done it yet because I got trapped into the thing of being so busy. Everybody in the world is calling, and I love it. After you work all of your life to build up a reputation, you can't tell people, "Sorry, I haven't got time." But I think that a drum school would be a great service to humanity, and it's something I'd really like to be a part of. It would be great if Steve Smith or Danny—or whoever—wanted to be involved. The thing that inspired me was that I used to teach at Drummers Collective in New York when they first opened. It was great, and I hope to have time to teach again in the future.

RM: Would you say that you have a different approach to teaching?

NMW: Yeah, very different. When I taught at Drummers Collective, I would work with the students on rudiments just so they could build up some speed, but then I'd go to the keyboards so that we could play some music together. It was a more musical experience than if I had just been breathing down their necks saying,

MEINL CYMBAL SOURCES

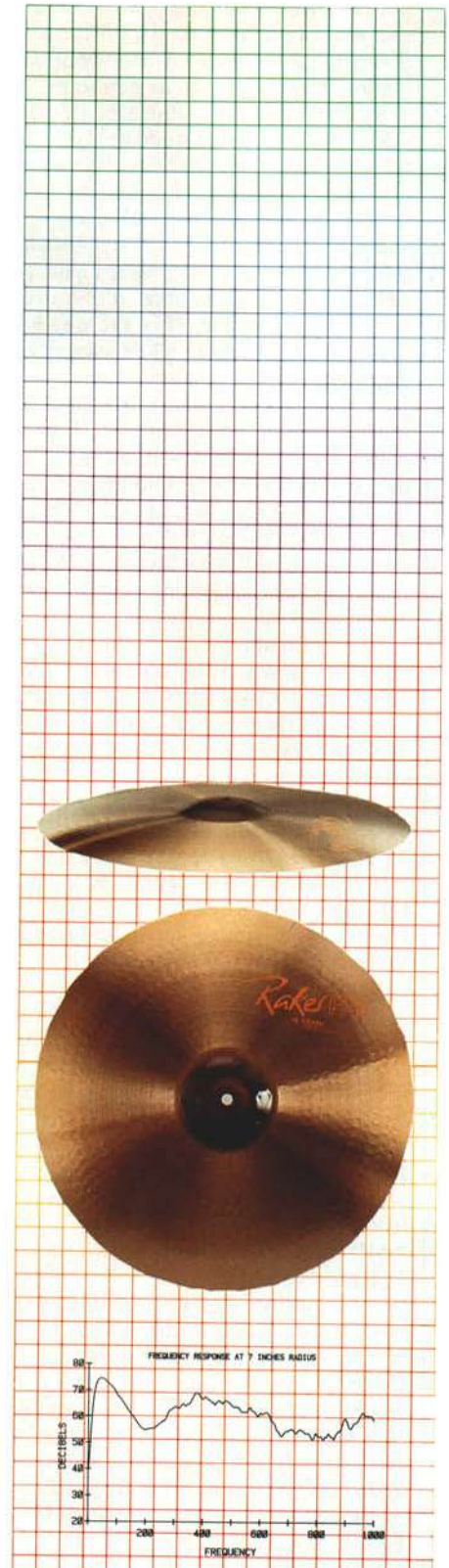
CALIFORNIA
MUSICIAN'S TRADING POST
1014 Ocean St., Santa Cruz, CA 95060
(408) 429-8015
THE SOUND STAGE
1615 N. Blackstone, Fresno, CA 93703
(209) 233-6531
CONNECTICUT
CASPAR PERCUSSION
218 Hartford Rd., Manchester, CT 06040
(203) 643-1372
FLORIDA
RESURRECTION DRUMS
2920 S.W. 30th Ave., Pembroke Park, FL 33009
(305) 457-9020
GEORGIA
ATLANTA DISCOUNT MUSIC
3701 Clairmont Rd. N.E., Atlanta, GA 30341
(404) 457-3400
KANSAS
E.M. SHORTZ GUITARS
2525 E. Douglas, Wichita, KS 67211
(316) 684-6252
MARYLAND
WASHINGTON MUSIC
11151 Viers Mill Rd., Wheaton, MD 20902
(301) 946-2300
MASSACHUSETTS
JACK'S DRUM SHOP
1096 Boylston, Boston, MA 02215
(617) 247-9117
MICHIGAN
MARSHALL MUSIC
6500 Allen Rd., Alan Park, MI 48101
(313) 383-5560
NEW JERSEY
DI BELLA MUSIC COMPANY
456 S. Washington Ave., Bergenfield, NJ 07621
(201) 385-5800
NEW YORK
ALEX MUSICAL INSTRUMENT
164 W. 48th St., New York, NY 10036
(212) 765-7738
ART SHELL MUSIC/GUITAR WORKS INC.
232 South Main St., New City, NY 10956
(914) 634-7700
MANNY'S MUSIC
156 W. 48th St., New York, NY 10036
(212) 819-0576
U-CREST MUSIC CENTER
1268 George Urban Blvd., Cheektowaga, NY 14225
(716) 684-5143
OHIO
ACADEMY MUSIC CO.
33619 Aurora Rd., Solon, OH 44139
(216) 248-1745
PENNSYLVANIA
MARS DRUM OUTLET
907 Merchant St., Ambridge, PA 15003
(412) 266-6651
TEXAS
DANNY'S MUSIC BOX
9417 Montana, El Paso, TX 79925
(915) 593-1035
HERMES MUSIC
409 S. Broadway, McAllen, TX 78501
(512) 682-4321
IMPACT PERCUSSION
4404 San Pedro Ave., San Antonio, TX 78212
(512) 732-7157
PERKIN'S MUSIC CO.
2424 Broadway, Lubbock, TX 79401
(806) 763-1614
WISCONSIN
DARYL STUERMER MUSIC
10228 W. Greenfield Ave., West Allis, WI 53214
(414) 257-1955

REMO &

A Salute to Narada Michael Walden

...FRIEND OF REMO

REMO, INC. No. Hollywood, Ca NARADA



Raker

Technology applied. Perfection realized.

Raker cymbals look different and sound different because we make them different—with artistry, love, and computer precision.

We use a special temper phosphor bronze alloy similar to the metal that revolutionized acoustic guitar strings. Along with the dynamics of computer-aided design, it's the basis for Raker cymbals' exceptional brightness and rapid response.

Listen for yourself. Play Raker's sleek, swept back body and hear the loudness, the clarity, the long, long sustain. Play Raker's enlarged bell for surprising power output and sharp, cutting tone. It's almost like having a built-in cow bell.

Our advanced technology gives us tremendous design and production control. That's why every Raker cymbal, from hi-hat to ride, is harmonically balanced with every other cymbal. They're perfectly tuned to complement each other. Cymbal to cymbal. Set to set. By design. Not by chance.

And if these aren't enough reasons to check out a Raker, you'll be pleasantly surprised at their competitive prices. Check with your local dealer today.

RAKER: Technology applied. Perfection realized.

MEINL

For free Meinl brochure, write:
J. D'Addario & Co., Inc.,
E. Farmingdale, NY 11735
Sole U.S. Importer.

"You're not holding the sticks correctly."

I also like to teach with two drumsets, so that we can do a call-and-response type of thing. That's how they teach in India. The teacher throws something out and you answer. Actually, that's how a lot of kids in this country learn to play guitar. They'll put on an Eric Clapton record and play it over and over until they learn to play all of his licks. Then they'll take those licks and make them part of their own repertoire.

Drummers can do that same thing. A lot of times, students will ask, "How can I feel freer in five or seven?" The first step is to listen to the greats who have done it. Once you learn how to hear it, then you can do it. Listen to Billy Cobham. Listen to Gadd. If there's a record you admire, analyze it. I don't think that people take enough time to digest what has already been given. Everybody's so concerned with the latest thing, but so much truth has come down that we have yet to digest. You can take just one lick that Gadd played and interpret that in ten different ways. All drummers have their thing that they do. Cobham had his thing on the toms. I learned what he did, and then I would break it up my own way. I found that emulating other players was a great way for me to learn. Before I knew it, I wasn't just emulating what I heard someone else do, but it had become part of my thing. It's important to learn what the other cats are doing, but then you have to use your imagination to bring something new to it.

So that's how I would teach. I'd play a lick, and if I'd see the students' eyes flash, then I'd teach them that lick. "I'll play it, and then you play it. No, that's not quite it. Listen to it again. Now you try it again." We would just keep throwing things back and forth. When you hear somebody play something, it can inspire you to greater heights, like the way I was inspired by Danny when we played together.

So then I might hold a groove and have them solo over me. I'd listen to how well they locked in with my time feel, so that they would not just be soloing in a mindless fashion. Then I would have them hold a groove while I'd solo, and I would let them hear how I'd be aware of the time they would be establishing even though I'd be doing a solo.

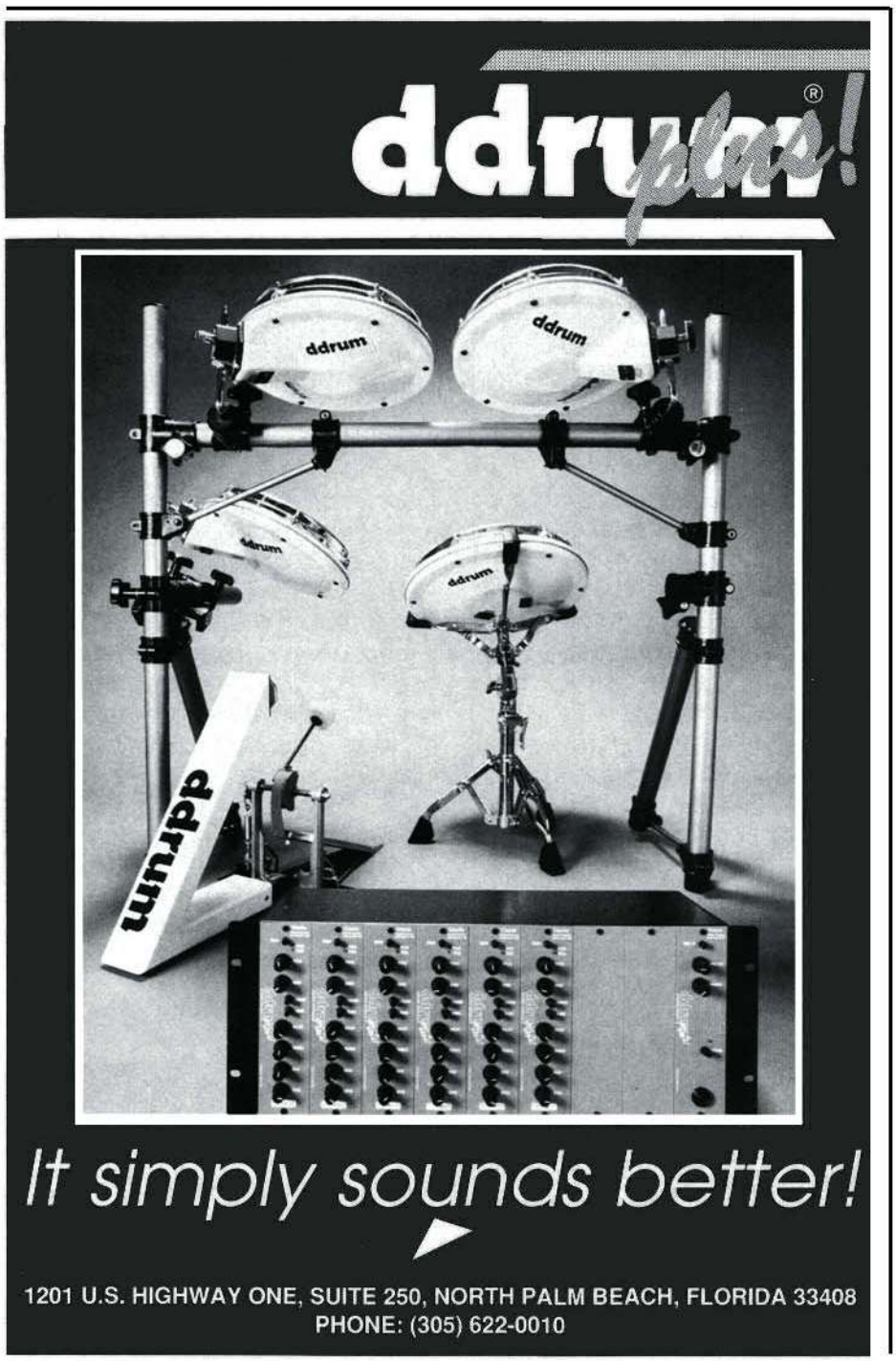
After we'd done enough of that, I would go to the piano and play grooves so that we could just work on time. Once we had the time established, I'd tell them to play fills. What happens a lot of times is that the time creeps up a little when you try to do a fill. So you have to learn how to control it. John McLaughlin used to ask, "Which horse is the strongest: the horse that can run down the hill the fastest, or the horse that can slow down and stop halfway down the hill?" So you've got to learn to ride that horse. That was something that I had to work on. Many times I'd get so excited by this guy wailing on guitar that, before I knew it, the time would be creeping. A little bit of that is okay, because it's a very human emotion. But you have to make sure that you are controlling it, rather than having it control you.

RM: Having the students imitate what you are playing is very similar to the way we learn to speak.

NMW: Yes, it's much like that. I find that I get good results that way. I also believe in tape recording lessons, because there's usually too much information to digest all at once. If I were to take a lesson from Elvin, Tony Williams, or anybody, I would want to tape it so that I could go back to the things I didn't understand and work with them until I did understand.

RM: You talk about being free and flying on the drums. When you do that, you can't be worrying about making mistakes. You have to take some risks, because you'll never get very far if you always play it safe. But how do you learn to let go?

NMW: It's just a matter of gaining confidence. Let's say a new dance comes out. When it first comes out, you don't want to do it because you don't know how to do it. But then you see some people doing it, so you go home and figure out how to do it. Then you go to some parties, and you do this dance. Before you know it, people are



Programmable digital drums for everyone who's too busy to program.

© Korg U.S.A. 1987

What are Digital Dynamic Drums?

If you've heard the highly regarded DDD-1, you already know. Our first Digital Dynamic Drum machine brought lifelike energy to drum programming with high fidelity PCM sampled sounds, touch-sensitive pads and Korg's unique Sequence Parameter Editing function. It lets you adjust the tuning, decay and dynamics of each instrument in real or step time, to put your own touch into the rhythms you program.

But not everyone needs all the sounds and professional features (like the optional sampling board to digitally record your own sounds) of the DDD-1. Some players just want a fast, easy way to put a rhythmic foundation under live performances, song sketches, practice patterns, etc. Now you can, with the compact, cost-effective DDD-5.

Why two front panels?

Because the DDD-5 is really two drum machines. One is fully programmable, the other has a full set of preprogrammed beats, fills, intros and endings. Both are loaded with sampled PCM digital sounds including drums, percussion, even electric bass. You can even move patterns between modes, to put together a complete customized rhythm track faster than you ever thought possible.

Roll Your Own

Program beats your way with dynamically sensitive pads. Besides rolls, you can execute flams, paradiddles, shuffles, mozambiques, anything you can think of. Start from scratch, or copy and edit a preset pattern. Then perfect the "feel" with Sequence Parameter Editing. Use the 29 internal sounds, or load new ones from ROM cards. The DDD-5 uses the extensive library of ROM cards developed for the DDD-1.

Building your own songs is just as fast with insert, repeat and delete functions. You can change tempos and even switch drum kits in the middle of a song to emphasize different sections.

Leave The Driving To Us

The DDD-5's pre-programmed mode gives you instant access to a full set of driving rhythms and versatile fill/intro/ending variations. String them together quickly and easily to form accompaniment patterns or song arrangements for live rock, pop, funk or latin. All with DDD sound quality, DDD feel, DDD realism.

DDD-5 Features

Programmable and pre-programmed modes. 24 preset rhythm banks, 8 combination banks for footswitch controllable song arrangements. 29 internal sounds. Two ROM card slots for new sounds and preset patterns. RAM card, MIDI or cassette tape data storage. 7 touch-sensitive keys. Real- or step-time programming. Programmable tuning, decay and dynamics. Mono, Poly and Exclusive modes for realistically overlapping sounds. 7 position programmable stereo panning. Full MIDI implementation.

Twice As Easy

Digital Dynamic Drums. Now the fastest way to put live energy into drum programs comes in two sizes and two operating modes, for everyone who needs percussive power in music. Play them or play along with them, it's your choice.

KORG®

For a free catalog of Korg products, send your name and address, plus $1.00 for postage and handling, to: Korg USA, 89 Frost St., Westbury, NY 11590, or to Korg USA West, 7886 Deering Ave., Canoga Park, CA 91304

saying, "Wow, you really do that dance good." When you hear them say that, you start to gain some confidence. You start adding some of your own little moves to it. Then you start asking girls to do the dance with you. Your confidence is shining now.

So the point I'm trying to make is that, in drumming or anything else you do in life, confidence comes from doing something. After you play drums long enough, when you hear something that you want to do, you go for it, and you trust that your instincts will get you through it. You will stumble a lot at first, but you realize that the only way to get good is by stumbling. It's like in tennis. When you start out, you can't be worried about winning. You've got to learn how to make all kinds of shots, and a lot of times, you're going to knock the ball out of the court. But that's how you learn to control the ball, and that's the only way you're going to get good. Prince is like that in his music. Some songs are real duds, but others are masterpieces, because he really takes broad strokes, as opposed to just really calculating what's going to be a hit.

So with drumming, I'd say to people that they should acknowledge the discipline of time and learn the craft, but as you're doing that, stretch, stretch, stretch. That's the only way that you're going to have your own style, and it's so important to have your own style. But if you're timid and afraid to try things, it's never going to come out. John McLaughlin was very instrumental in helping me to do that. He would come behind my drumkit when I'd be soloing, and he'd grab my sleighbells, shake them, and say, "Enjoy the Supreme, Narada. Enjoy the Supreme." He'd be pushing me to give everything I could give, and I'd just be crying—playing things I never thought I could play. There's so much to give, but it's not just a matter of how many notes you're playing. It can be the simplest thing, but you're really feeling it.

RM: You seem to believe that freedom, then, is somewhat dependent on a disciplined knowledge of the instrument.

NMW: Well, I do think it's important that people feel the freedom to play the drums. You don't *have* to study. There are many great musicians who just pick up an instrument, and their love of it just manifests itself. So I wouldn't want to confine people, but I'd try to make them realize the importance of knowing what the masters before them have discovered. It's important to know the tools of your trade. Yes, play your instrument on your own, but also take the time to know your rudiments so that you can be even better than you might be on just your natural instinct.

Look at Sugar Ray Leonard. He obviously has a great natural talent for boxing. But by working with a great trainer and learning all of the different punches and combinations, he was able to sustain a world championship, as opposed to winning and losing and winning and losing. His study and training gave him consistency. That's what musicians need. It's very frustrating when you feel that one night you're great and the next night you're not so great. I went through that, and it was terrible to feel like "I'm great; I'm horrible; I'm great; I'm rotten."

So I'm a believer of both: You have to have natural ability, but you also need to understand the technique so that your soul can blossom through it. Just to have technique—there are many drummers who only have technique, but no soul power. You don't want to have the technical knowledge with nothing behind it. If you had to make a choice, it would be better to have the soulfulness and not know any technique. But the best thing is to have both. That way, you are inspired, and you have the technique to give that inspiration to others.

To up-and-coming drummers I would say, "Realize the God in yourself. Realize that the spirit in you is a real inner shrine. To help that inner shrine speak, know your rudiments. And if you can listen to the masters that have come before you, it will inspire you."

RM: You mentioned Benny Benjamin earlier. Who were some of the other masters

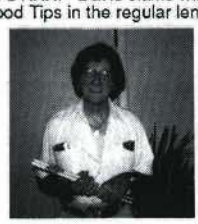
MAXX STIXX

"The World's Strongest Wooden Drumsticks"

GETTING GREAT DRUMMERS AND GREAT STICKS TOGETHER!

David Alexander
Diamond Rexx

"With the type of music I play, I need a stick with great durability and superior feel. So naturally, I slam with the best, MAXX STIXX!" David slams with MAXX 2B Wood Tips in the regular length.



Barrett Deems
"The World's Fastest Drummer"

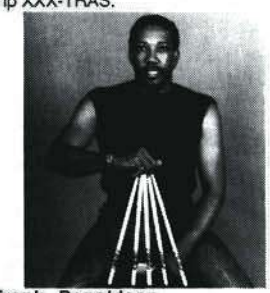
Barrett Deems, the dean of the Big Band Era drummers, has played with Joe Venuti, Jimmy Dorsey, Tommy Dorsey, Woody Herman, Jack Teagarden and the Dukes of Dixieland. He also spent eight years with the Louis Armstrong All-Stars touring the world for the U.S. State Department. In 1976, Barrett joined Benny Goodman's sextet for a series of concerts in Eastern Europe. Barrett says, "I've been playing professionally for 55 years and I've never played a better, stronger drumstick than MAXX STIXX!" It seems quite appropriate that "The World's Fastest Drummer" uses "The World's Strongest Wooden Drumsticks". Barrett uses MAXX 5A Wood and Nylon Tip XXX-TRAS.

????? ??????
??????

Check the pages of next month's Modern Drummer for information on another Super Star drummer who is now using MAXX STIXX. He is one of the biggest stars in music today, and his group is internationally acclaimed as one of the hottest acts around.

Jon "Bermuda" Schwartz
Weird Al Yankovic

"Bermuda" demands a drumstick that can stand up to all kinds of punishment and abuse. From rimshots, to cymbal crashes to his famous molar test, shown here, MAXX STIXX deliver. Currently on a national tour with Weird Al Yankovic and The Monkees, "Bermuda" uses a stick he can depend on, MAXX 5B Nylon Tip XXX-TRAS.



Frank Donaldson
The Ramsey Lewis Trio

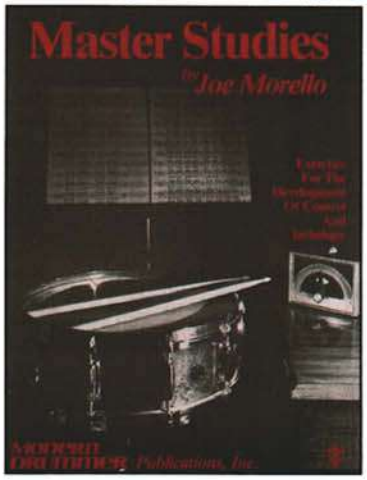
Frank Donaldson, now in his ninth year as drummer of the world reknowned Ramsey Lewis Trio, has established himself as a leading exponent of funk/fusion drumming and is well-respected as a session player, clinician, and record/video producer. Frank uses MAXX 5B Nylon Tip XXX-TRAS.

MAXX STIXX are now available at fine music stores and drum shops everwhere. Send for a free MAXX STIXX catalogue and the name of the store nearest you. Dealer inquiries welcome.

MAXX STIXX, P.O. Box 181, Wonder Lake, IL 60097

THE MD LIBRARY

MASTER STUDIES



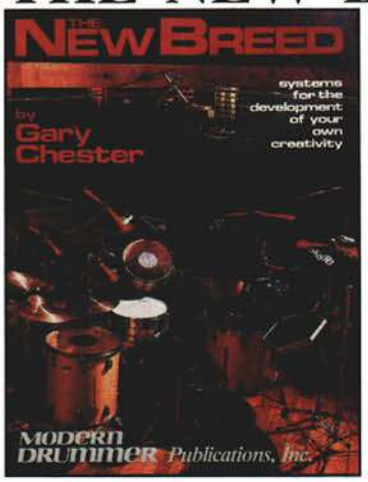
by Joe Morello

The book on hand development and drumstick control. **Master Studies** focuses on these important aspects of drumming technique:

- •accent studies
- •buzz-roll exercises
- •single- and double-stroke patterns
- •control studies
- •flam patterns
- •dynamic development
- •endurance studies

...and much more!

THE NEW BREED

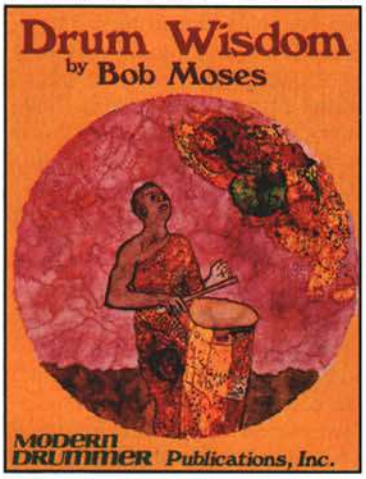


by Gary Chester

This is not just another drum book, but rather a system that will help you to develop the skills needed to master today's studio requirements. Through working with this book, you'll improve your:

- •Reading
- •Coordination
- •Right- and left-hand lead
- •Awareness of the click
- •Concentration

DRUM WISDOM



by Bob Moses

Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time. You'll read about:

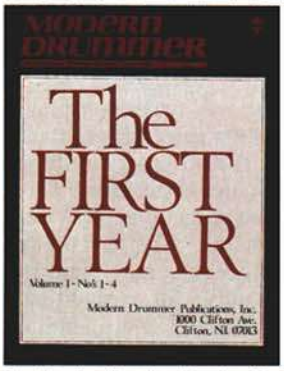
- •thinking musically
- •internal hearing
- •playing off of melodies and vamps
- •the 8/8 concept
- •resolution points
- •drumming and movement
- •the non-independent style

...and much, much more.

THE BEST OF *MD*

Here are more than 75 of the most informative and helpful articles from our ten most popular *Modern Drummer* columns, written by some of our most popular authors! The very best of *MD* in a jam-packed, 124-page book that's overflowing with invaluable drumming information. Information you'll want to refer to again and again. Information you won't find anywhere else!

THE FIRST YEAR



If you missed out on any of the issues of *Modern Drummer's* first year, now you can have all four of the rare, out-of-print issues from cover to cover - even the original ads. This collection has been reprinted in a handy, specially bound edition.

THE SECOND YEAR

Complete your *MD Library* with **Modern Drummer's Second Year**, a specially bound reprint of Volume II: Issues 1-4. If you missed out on any or all of these issues, here is your chance to own the complete volume in one reprint!

QUANTITY	BOOK	COST	TOTAL
	MASTER STUDIES	$7.95	
	THE NEW BREED	$6.95	
	DRUM WISDOM	$5.95	
GRAND TOTAL			

NAME

ADDRESS

CITY STATE ZIP MOD 5

Make check payable to and mail to:
HAL LEONARD PUBLICATIONS
PO BOX 13819, MILWAUKEE, WI 53213
Enclose $1.50 for 3 books or less; Add 50¢ for each additional book.

QUANTITY	BOOK	COST	TOTAL
	THE BEST OF MD	$9.95	
	THE FIRST YEAR	$7.50	
	MD'S SECOND YEAR	$8.50	
GRAND TOTAL			

NAME

ADDRESS

CITY STATE ZIP

Make check payable to and mail to:
MODERN DRUMMER PUBL., INC., *BOOK DIVISION*
PO BOX 469, CEDAR GROVE, NJ 07009
All prices include postage and handling.

BE SURE TO USE SEPARATE COUPONS

•Payable in U.S. Funds •Please allow 6 to 8 weeks for delivery •Books may be shipped separately •Dealers call (414) 774-3630

that inspired you?

NMW: There are so many. A guy who was a big inspiration to me when I was in high school was Sandy McKee, who played with a group called Cold Blood. He is one of the most underrated drummers in the world.

RM: I remember Steve Jordan talking about Sandy McKee.

NMW: Oh man, if you want to hear some inside funk, listen to this guy. I also dig Phil Collins. Talk about playing to full capacity—he does it. When you see Genesis live, Phil and Chester really get it going. It's not really complicated stuff, but it's all worked out and they get some voodoo happening.

There are a lot of bad cats. Omar [Hakim] is a great drummer, and he keeps good time. I miss Jordan on the Letterman show. I miss that high, pingy snare drum he had. Tony Thompson is another one I like. I wish that more people would listen to some of the forefathers, like Max Roach. He's still making records, but it's like they're in a bin in the back. Do you know what I mean? Art Blakey plays with a lot of spirit. I see him play, and it's like I'm looking at a great Nigerian king. He's got some chops, too. Art Blakey was the first guy to make jazz swing like rock 'n' roll. There's a song by Jimmy Smith called "The Sermon" that takes up a whole side of an album. That was my favorite record when I was 11 years old, because Art was laying down that backbeat, and I could relate to the backbeat.

Mitch Mitchell was a big influence on me, because he was one of the few drummers in the '60s who could really play. He understood rock power, but he also had some chops. He really inspired me to develop good hands. Nowadays there are so many good drummers, but back when I was coming up in the '60s, you could count the bad cats on your hand. Everyone's so much better today. It's inspiring.

I feel a kinship with so many drummers. There are a lot of great people who have made it and who are still struggling to make it that need to be reminded that drummers have a special mission. When we hit the drum, it inspires and makes a difference, even if we're just playing in some hole-in-the-wall club. I can remember playing in a lot of little nightclubs with smoke all over the place, but people would come up and say, "Wow, you play with so much spirit! Are you going to be here tomorrow night, too?" People need music. It's a real gift, and it's tangible. People feel that, because they can't see the spirit, then maybe the spirit is not real. But it is, and music can really do a lot of good for the world.

So to all of my brothers and sisters who play drums, I want to say that you must never forget the power of your heart's love, so that you can truly do what the Supreme wants you to do. Being able to communicate through music is a gift that God gives us, and we must always try to please the Supreme.

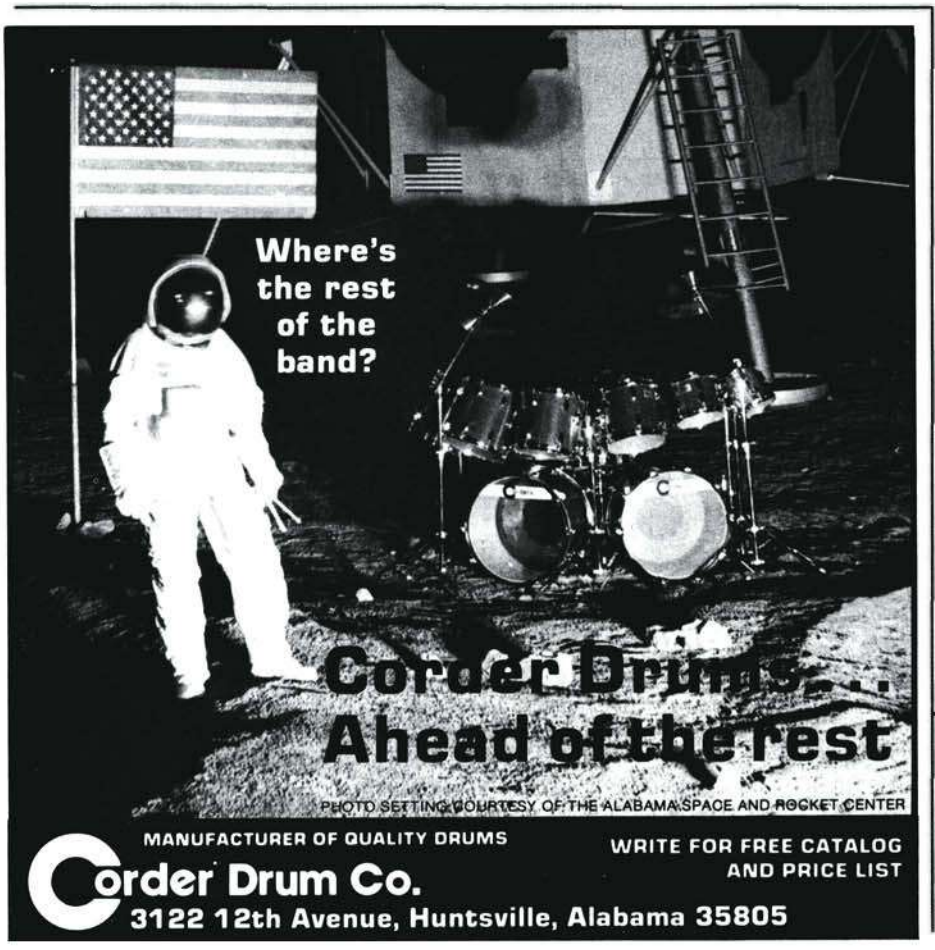
RM: I'm sure it's not difficult to feel that you're playing for the Supreme when you're working with Mahavishnu, but what about a drummer who's working in small clubs? It's not always easy to feel inspired in a situation like that.

NMW: We bring a lot of problems on ourselves, and I'm as guilty of that as anyone. Many times we feel, "I'm stuck in this situation," and it's hard to rise above that, but you can make anything beautiful if you choose to. In my life, I played many holes in the wall, but I would stick a flower on my drums, or I would take a photograph of someone I loved. You need to find a way to inspire yourself. Have a picture of your mother, your father, Jesus Christ, Buddha, or whoever inspires you. In my case, Sri Chimnoy inspires me. But there are many roads to God, and you have to find your road.

Another thing is to be clean. Have clean hands when you play the drums. Make sure you smell good. Be pure. Go out and run, and work up a sweat. Be in good shape. Breathe properly. Do things that inspire purity, because purity inspires inspiration. If you have to play the drums in a rotten atmosphere, just try to rise above that and inspire yourself. Inspire your life and then everything you do will be inspired.

It's all a matter of love. I felt love for John McLaughlin. Elvin felt love for John Coltrane, and that's why Elvin could do what he did every night at such an extreme height. You could hear that love. That's what we need more of: more love for ourselves and for the situations that we're in. Bands break up left and right because they can't stand each other. Well, who's problem is that? You're going to have problems with people no matter what band you're in. You've got to learn how to jump some of these hurdles.

That stuff all surfaces when you play. You can see people's insecurities, their doubts, their loves, their joys—everything surfaces when you play music. Drummers have big hearts, and sometimes they run into confusion because life has many obstacles. So you need to take time to nourish yourself. You've got to meditate, man. Meditation is simply being able to concentrate on your own inner being, so that your own uniqueness can shine. Take what you're good at and intensify it. There is no fixed goal. The music can grow every day.



IF THESE ARE THE TOOLS OF YOUR TRADE,

WE'VE GOT A TRADE SCHOOL FOR YOU.

Vocational Curriculum

PIT graduates are in demand. Why? They are ready. They are trained to get the job done. They read, write and arrange. They are versatile, reliable, skilled players and teachers and they are exciting specialists. As a result, at least 70% of our graduates are currently making their living in the music business. In a word, they're professionals.

Your Profile

But that's not the whole story. PIT is designed for all types of players. Our students come from all over the world, each with different backgrounds and goals. Their playing levels range from intermediate to advanced. For some, becoming the best teacher in their home town is their dream, others use their year at PIT to meet the right people and launch their careers, while many simply come here to become the best players they can possibly be.

Environment

All these goals can be achieved because of PIT's unique environment . . .
• Flexible Scheduling • Customized Programs • Speed Learning • Video Learning • Creativity Training • Audio Video Production Studios • 'Music Video' Training • Private Lessons • Live Playing Workshops • High Tech Digital Equipment Training • Band Rehearsal and Practice Studios • Musicians Job Placement Service and much more.

Instructors

However, with all the advantages of our high energy, speed learning environment, we never forget that a school is only as good as its instructors and we are very proud of ours. **Faculty** and **Visiting Faculty** include: Joe Porcaro, Ralph Humphrey, Steve Houghton, Efrain Toro, Casey Scheuerell, Neil Peart, Bill Bruford, Rod Morgenstein, Vinnie Colaiuta, Carmine Appice, Chester Thompson, Tris Imboden, Steve Schaeffer, Emil Richards, Alex Acuna, Tom Brechtlein, Chad Wackerman, Joe Brancato, Chuck Flores and many more. Since we are conveniently located in "the music capital of the world" Hollywood, California, we are happy to say that this list of fine artists is constantly growing.

Contact us for free catalog and financial aid info.

Musicians Institute
6757 Hollywood Blvd., Box 271
Hollywood, California 90028 (213)462-1384

PIT Percussion Institute of Technology

GIT Guitar Institute of Technology

BIT Bass Institute of Technology

Sherman

Fire, Groove,

The essence of participating in music is the joy that comes not only from performing, but also from enjoying the performance of your fellow musicians. The pleasure and inspiration derived when one of those musicians happens to play the same instrument as you has its own special significance.

The most important thing to understand about playing drums is that the drum is a musical instrument. *True enough, it is an instrument of strength and power, requiring much physical application through the full use of the body's four limbs. But it can also be an instrument depicting thought, gentleness, and beauty when it is in the right hands. Such hands are those of Sherman Ferguson.*

The first time I heard Sherman was on a recording played for me by Benny Carter. For those of you who do not know who Benny Carter is, he is the elder statesman of jazz-oriented music—a multi-instrumentalist, composer, arranger, and the forerunner to Henry Mancini, Quincy Jones, and Toto in film writing. The recording was of the Heard, Rainer, Ferguson Trio (John, Tom, and Sherman, respectively). Although the music was mostly straight-ahead bebop, there was also some Brazilian rhythm, as well as one track with a touch of the contemporary sound and groove at its best. I next heard Sherman on a recording with Kenny Burrell—again in a trio setting. Once again, his playing struck me as having a special individual approach and quality to it. "Fire, groove, and taste" are the words that most aptly describe Sherman's playing for me.

Recently, I had the opportunity to see Sherman perform live with Eddie Harris and Ralphe Armstrong at the Montmartre Jazz Club in Copenhagen, Denmark. This convinced me that here, indeed, was an exceptionally talented individual who chose drums as a means for communication. And communicate he did! Sherman communicates with his fellow artists on stage. He knows the multiple roles of the drummer in a group and performs exquisitely in each of those capacities.

Although it was only a trio—and, for the most part, totally acoustic as far as the instruments were concerned—the music played that evening covered a variety of styles from bebop to Brazilian, avant-garde to down-home blues to out and out rock 'n' roll. The feel and groove were authentic within each of the styles, and this is what got to not only me as a musician, but to the audience as well. Everybody was grooving to the music being performed, regardless of the changes in styles. That's really the point of making music, isn't it? When it's great, it's great!

I met with Sherman between sets, and, not at all surprisingly, found him to be just as it is with most gifted players: a very warm, kind, and giving human being. It came to my mind that here was someone more drummers should know about. I asked him if he would mind my interviewing him. There was no time that evening, and the group was leaving for Sweden early the next morning where they would be playing in Goteborg and Stockholm. He would, however, have a couple of days off after the Swedish gigs. This being the case, he agreed to stop over in Copenhagen before going on to the next date, which was in Vienna. The following is the result of our conversation.

ET: Sherman, by way of introduction, I think people should know something of your background.

SF: Well, I was born in Philadelphia, on October 31,1944.

ET: How old were you when you first started professionally?

SF: I was between 16 and 17,1 guess. I got my first drumset when I was 16.1 had been playing a couple of years before that, but without drums. I actually got into it through basketball. My best friend was a young drummer around town named Charles Lewis. He was like the wonder kid of Philadelphia. Unfortunately, he has multiple sclerosis now, and he's not able to play anymore. He got me started. We made a pact. I played basketball really well, and he wasn't very athletic. So he said, "I'll make a deal with you. I'll show you something about the drums, if you show me something about basketball." So that's how I got into drumming seriously. But my parents told me that I was always beating on stuff. I remember, when I was a young kid, a friend of the family bought me a toy set of drums, and I played along with the radio. My parents said, "Oh, he's going to be another Chick Webb." He was the first drummer I ever heard about: Chick Webb.

ET: How did you begin your professional career?

SF: In Philadelphia's black community,

by Ed Thigpen

Ferguson:

And Taste

the type of music that the kids listened to was R&B. I'm talking about James Brown, Wilson Pickett, and different singing groups like the Temptations and the Four Tops. If you wanted to play a job, that's what people were dancing to. There were what we called cabarets, which, in Philadelphia, were basically parties where you could bring your own liquor and food. That's what I did, because that was all that was available. For example, I worked with a guy named King James, whose whole act was an impersonation of Ray Charles. He had Ray Charles down to a tee.

So I learned how to play the blues and do all that kind of stuff, because R&B gigs were the only jobs available. As a young, developing musician, you have to take almost whatever comes your way. In the long run, all of it is very helpful, because you have to use all of it in your career anyway. With every job I've ever played, some part of it was useful later on—even if it wasn't that thrilling at the time I was doing it.

ET: R&B music is the jazz heritage. That's where it starts.

SF: Well, blues and dancing are where the music started, but at the time, it was a drag to me. I wanted to be playing *jazz.* I wanted to be playing whatever was prevalent—bebop, 'Trane, Miles, and all that kind of stuff. I didn't want to be playing James Brown. I wanted to be playing with the *cats.* You always want to be around the older players and to play more sophisticated music. For instance, I grew up next door to a tenor player by the name of Odine Pope. He plays in Max Roach's band now. If it weren't for him and me being in that environment together, I probably wouldn't be talking to you now here in Copenhagen. But I had the inspiration right next door. He's older than I am, but he took an interest in me because I was a young guy who showed a keen interest in something. He would be in his basement practicing, and because I heard him and had so much respect for him and his musicianship, I said, "Well, that must be the way to go." So I would be in my basement practicing. Unbeknownst to me, *I* was inspiring *him.* He said, "If this young cat is over there practicing like that, then I'd better keep up with him." [laughs]

When I was a kid—especially during the summertime when I didn't have to go to school every day—I'd get up in the morning and practice like I had a job—sometimes until 10:00 or 11:00 P.M. My mother would have to literally turn the lights out in the basement to get me to come and eat dinner. The only reason *that* worked was because the record player was hooked up to the light. I was practicing to records a lot of the time, and when she turned the light off, the record player would go off.

ET: When did you get out of Philadelphia?

SF: I went on the road with a group called the Fashions, which was a lounge type of act—two sisters and four musicians. I was about 19 years old and just out of high school. I saw a lot of wild things and things I never thought even happened. We traveled around the Northeast—the Catskills, New England, New York State, and Pennsylvania. At the time, I would quit a band if it went down South. I didn't like to go down South because of the conditions at the time. If a band said, "Well, we have a gig in Alabama," I'd say, "Well, I'm not going."

ET: When and how did you get into jazz—what you would consider jazz?

SF: That was the mid to late '60s. I began playing with different local people—mainly in organ groups. During the mid-'60s, organ groups were very prevalent. Charlie Erlin was the first name person that I played with. He's an organ player from around Philadelphia.

We went on the road. I got married around 1960, and it was funny. I got married on a Saturday, and I had to get somebody to sub for me to play a matinee. Instead of having the wedding reception, we took the people that were at the wedding to my gig. [laughs] The following Monday, I went on the road with Charlie Erlin! We went down to Atlantic City, because you would play in Atlantic City all summer. It was real hot, but I was 20 years old. What did it matter to me?

ET: You had a lot of energy.

SF: Yeah, we worked seven days a week, with two matinees on the weekend. On Saturdays we'd play from 4:00 P.M. to 7:00 P.M., and then come back and play from 10:00 P.M. to 3:00 A.M., Sunday morning. Then we'd come back and play from 6:00 in the morning until noon, and again from 4:00 P.M. to 7:00 P.M. on Sunday. Then, when we got off—being young and full of energy—we'd go somewhere and have a session. Jimmy Smith, Jack McDuff—all the organ players of that era—were there. There would be two bars across the street from each other, and they'd have battles to see which organ group could play louder than the other one. After playing all those hours, we'd get off, and we'd go somewhere and still play.

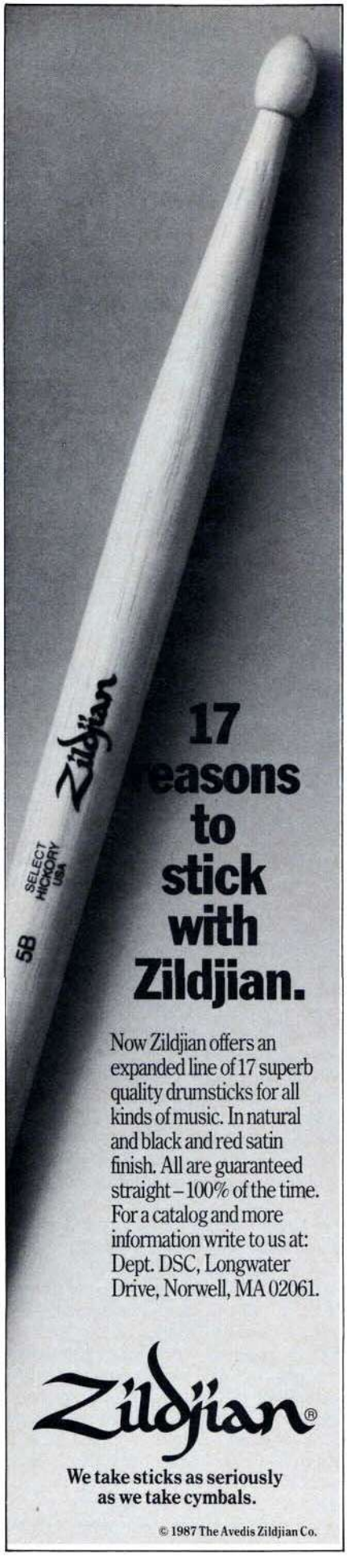
Photo by Chester Ralph

In the late '60s and early '70s, I started going on the road with different people—Billy Paul and, later on, Pat Martino. I made my first *"jazz"* album in 1969 or '70—an album called *Desperado,* which is now a collector's item.

ET: When I heard you in person for the first time, I was impressed by the fact that you maintained the jazz tradition, while at the same time you were very contemporary, very advanced, and very versatile. Who were the jazz drummers who influenced you?

SF: There were quite a few drummers from the Philadelphia area, like Mickey Roker, Philly Joe, Tooty Heath, and Donald Bailey. I was also influenced by Max, Roy Haynes—all the drummers actually—and a guy named Ed Thigpen.

ET: I've noticed that a lot of people who are getting write-ups today talk about something that happens in the feeling of the music. It has to do with where you play the bass drum. You know how to feather the bass drum. It was a beautiful sight to see, because I've always felt that there is a misconception about misuse or nonuse of



the bass drum. Did your bass drum technique come from your blues experience?

SF: No. It actually came from the fact that I realized the importance of being able to play the bass drum. We were talking earlier about how I try to get something out of every job, no matter how sad it might be. I was working a gig in L.A. with somebody who will remain nameless, because I might have to work with him again, [laughs] The gig was kind of sad, and I had to play real soft. I decided that, since I had to play real soft on this gig, I was going to practice every night at being able to play the bass drum as soft as I possibly could. The actual key to it is not to think about playing the bass drum, but rather to approach it as if I were just lightly tapping my foot. If you have the foot pedal where you can control it—which is what it's all about anyway—then you can play at any volume. It's the same thing with the hands. You should be able to play at any volume; you should have the control to play loudly, softly, and everything in between. But on this job I mentioned, I just worked on playing that bass drum as softly as I possibly could.

ET: Could you explain when you feel the bass drum should be used as far as time—keeping a pulse—is concerned?

SF: Especially in big bands, I think it's essential that you play the bass drum on all four beats, because it gives the band more bottom. It depends on the era that the person you're playing with is coming from. If I'm playing with someone whose ideas stem from the swing era of the '30s and early '40s,—say, for example, Benny Carter—I know that what he is used to is being able to *feel* that bass drum. In that instance, I would play the bass drum on all four beats and maybe a shade louder than I would normally, because Benny wants to hear it and feel it more.

When I work with Pharoah Sanders, on the other hand, I don't have to play the bass drum all the time. It's not conducive to that kind of music—for that pulse—to keep things moving ahead. But sometimes, even in the trio setting, I play straight bass drum, because I worked on being able to *control* it. I think every drummer should be able to do it. The problem that a lot of the rock drummers have, I think, is that they play with their toes all the time. You cannot control the bass drum by playing with just your toe all the time, because it's only one volume. If they don't believe me, have them try it. I *know you* know, but this is for the readers *of Modern Drummer.*

ET: What are your feelings in general about the division or categorization of different styles? People describe something as being "in the pocket" or say that it's a groove. How would you explain the differences between jazz, funk, and rock?

SF: I think the main difference again gets back to the bass drum. In the last two musics that you mentioned, the bass drum is more prominent and it's louder. Of course, you also have the backbeat. But it's the combination of the backbeat, the 8th-note feeling, and the bass drum almost being *stomped* on. They have a term now in the studios that really turns me off: They refer to the bass drum as being the "kick" drum. I don't *kick* any drum. I don't know what they mean by the "kick" drum. That's the *bass* drum. Thinking of it as a "kick" drum makes it louder and more prominent. So that's the main difference I find. The bass drum and backbeat are more prominent in funk and rock than they are in—for want of another term—straight-ahead jazz music.

ET: It seems to me that, today, a lot of people are associating "being in the pocket," "being funky," "being soulful," or "being down with it" with volume and heaviness. When I listened to you play the other night, the trio—with a minimum of amplification—was funky and grooving. It was so contemporary and in the pocket that people were jumping up and down and screaming. It was the way the rhythms were played: Gospel . . . churchy . . . down to earth . . . down with it. It had nothing to do with volume; it just had to do with feeling. How would you explain that being attained?

SF: The music, to me, has to have dance in it—some element of dance. I don't care what kind of music you're playing, if it has that element of motion, it makes you want to tap your foot, shake your boody, move your head, or whatever. The Oscar Peterson Trio, when you were in it, was always in the pocket. No matter what groove you cats were playing, I always said, "Yeah!" That's the element—if it has dance in it. [Bass player] John Heard, a good friend of mine, and I used to have a band together, and he always stressed that. There were two things he stressed: dance and the magic—to have the magic in the music. If that's involved in it, I don't care what kind of music you're playing. If you touch people's emotions and make them move their bodies . . . like Dizzy says, you're not dealing with the intellect there. You're dealing with the heart and soul. To do that, you have to find that pocket or find out where the groove is. When I play, a lot of times, I try to dance myself—kind of move and get the motion of dancing to whatever groove I'm playing. If I can get it in me when I'm playing, it's easy to get it to come out of the drums, and out to the audience or onto the tape.

For example, if I play something that's funky or in the pocket, I'm going back to my very first roots of playing—James Brown, the Ray Charles stuff, the pop music that I had to play when I was coming

TRIGGERING TIPS

For the Modern Drummer

Free From Phi Technologies

Phi Tech's Translator 2™ MIDI Drum Controller and Phi Trac™ Acoustic Drum Triggers have been specifically designed to provide a drummer-friendly introduction to electronic drum technology that is reliable, straightforward – and perhaps most important – affordable.

Now, in an effort to gather in one place a collection of information about the advances and advantages of electronic drumming, we have assembled this edition of ***"Triggering Tips for the Modern Drummer,"*** *drawing heavily from the actual experiences of several studio/session pros. Get the details on triggering plus professional comments and advice from pro drummers* ***Larrie London, Mark Stevens, Jim Keltner, Art Wood, Steve Schaeffer*** *and* ***Brock Avery.***

Write or call for your free copy of the authoritative ***"Triggering Tips for the Modern Drummer."***

Phi Technologies, Inc.
Department MD-10
4605 North Stiles
Oklahoma City, OK 73105
(405) 521-9000

PHI TECH USA™

up—because that still is the basis of everything that's going on now. It's just gotten a little bit more intricate, maybe. Years ago, when I was first playing with Billy Paul, I used to get a lot of flack, because I didn't play simple enough. When I played that way, he said, "You're playing too much. You can't play all that." But if the backbeat is there—if the groove is there—it doesn't matter how many notes you play. Look at Steve Gadd: Sometimes he plays simple, and sometimes the things he does that are in the pocket aren't that simple. Look at the Mahavishnu Orchestra: They played like they got paid by the note, but the music still grooved in its element. It all boils down to being able to find out what to do to make the music work. The basis of it is that, if it's got the dance in it—if it has the basic pulse—it makes people want to *move* something. The only kind of music that you listen to most of the time that doesn't make you want to move anything is so-called European classical music. I haven't seen anybody get up and boogie to Chopin. That's a music more for the intellect. It's not a music to touch that emotion that makes you want to move something. I'm not going to lie to you and say that I love all kinds of music, [laughs] Some of it I don't like. I won't get into which ones they are. There are some foods that I don't like. There are some ladies that I don't like—some *anything* that I don't like. There are certain elements that I require of things that I do like. Some emotional content is what I like.

ET: You mentioned the word "magic." I use that term, and I have my own meaning. What did you mean by it?

SF: That's hard to put into words. You just know when it's there. It's a special feeling that musicians get when things are clicking, everybody's communicating, it's open, and you're not playing any cliches. It's hard to put into words. John used to say, "If you have to talk about it, then you're missing the point." I guess it's like being with a lady. When it's right, you know it. There's no way you can explain why it is.

ET: I understand that you'd like to get involved in education, too.

SF: Yeah, well, I've been somewhat involved in it. I'd like to get more involved in it. I'd like to do more clinics and do more private teaching, because I think it's very important that the tradition of true jazz drumming be passed on. We've lost some really great drummers in a couple of years: most recently Papa Jo Jones and Philly Joe Jones—who should be inspirations to every drummer who ever picked up a pair of drumsticks—and also Shelly Manne and Nick Ceroli. They added to the tradition. I think my main peeve with a lot of drummers today is that they think more about playing *drums* than they do about playing *music.* Drums are a musical instrument. It's not how fast you can play on the drums; it's how much *music* you can make that I like to hear on the drums. I think that anybody could play the drums fast, just by sitting down for hours and hours and doing that. There are very few drummers I hear who play music on those fellows. You're one of them. Max Roach, Billy Higgins, Billy Hart, and Roy Haynes are some others. A lot of great drummers play music on them, and a lot of other drummers just play a lot of notes. They want to see how many drums they can hit. In my own experience, I had a kit for a while with two mounted tom-toms. I found out that I had to take one of those tom-toms off, because I was hitting that sucker just because it was there. It would get in the way of my playing my regular patterns.

If I have any pet peeve—and I know this is *Modern Drummer* magazine, which runs ads by companies that are in the business of selling drums—it's that the size of drumsets is getting ridiculous. I heard a tape of you playing with Monty Alexander where you were playing a snare drum, a hi-hat, and a ride cymbal. You didn't even have a bass drum, and you played all the stuff that was needed. Why have 35 thousand drums and 23 million cymbals, when most of the drummers who use all that stuff still just play the backbeat anyway? [laughs] So that's my peeve. The tradition of the instrument and also the history of drumming are being neglected. There was an article in *Modern Drummer* a while back—an interview with Buddy Rich. He said that a drummer walked up to him and had never even heard of Papa Jo Jones. But the guy called himself a drummer! I'm not saying that *every* drummer should know about *all* the drummers, but you have to know where you came from. You have to know about the past before you can deal with the future. To a lot of drummers, history doesn't go back any further than Steve Gadd and Harvey Mason. They're both great drummers, but there was a lot happening a long time before they came out.

ET: I think it's a matter of people advocating this, both by speaking out about it *and* by playing. We have to figure out a way to market our product maybe a little better. It's a matter of not throwing away our tradition, because it's something to be proud of. If we lose sight of what we're really about, it will wind up not being very meaningful. It won't have any substance, so to speak. At the same time, there are people like Ed Soph who are out there and are very much into the history of the music. I'm not real worried about it as long as we have people like you, along with the Ed Sophs and the Victor Lewises.

SF: Yeah, and the Kenny Washingtons and the Marvin Smiths.

ET: I was getting a little concerned about it, but I think it will be alright. It's a differ-

NOW PLAYING

More and more of America's great drummers are now playing America's great new drums from Remo: 1. LOUIE BELLSON 2. TONY MORALES 3. ROBIN HORN 4. JEFFREY SUTTLES 5. KIM EDMUNDSON 6. TOOTIE HEATH 7. TONY ST. JAMES 8. CARL PALMER 9. NDUGU 10. RICKY LAWSON 11. ROBERT AGUILAR 12. GEOFF DUGMORE 13. RICK LATHAM 14. JIMMIE SMITH 15. TERRY BOZZIO 16. SONNY EMORY 17. FRANKIE CAPP 18. LLOYD MORALES 19. DAVID SALINAS 20. MIKE SHAPIRO 21. LAND RICHARDS 22. TOMMY WELLS 23. TIM TIMMERMANS 24. FRANK GIBSON 25. JACK LECOMPTE 26. RICK REYES 27. ROY McCURDY 28. SHERMAN FERGUSON 29. MIKE NEYLON 30. ED THIGPEN.

Take a test drive and find out why...you'll enjoy the experience!

REMO® USA AMERICAN MADE DRUMS

Send $2.00 for full-color catalog to Remo, Inc., 12804 Raymer St., North Hollywood, CA 91605. U.S.A.

MX shown in Black Ice Lacquer

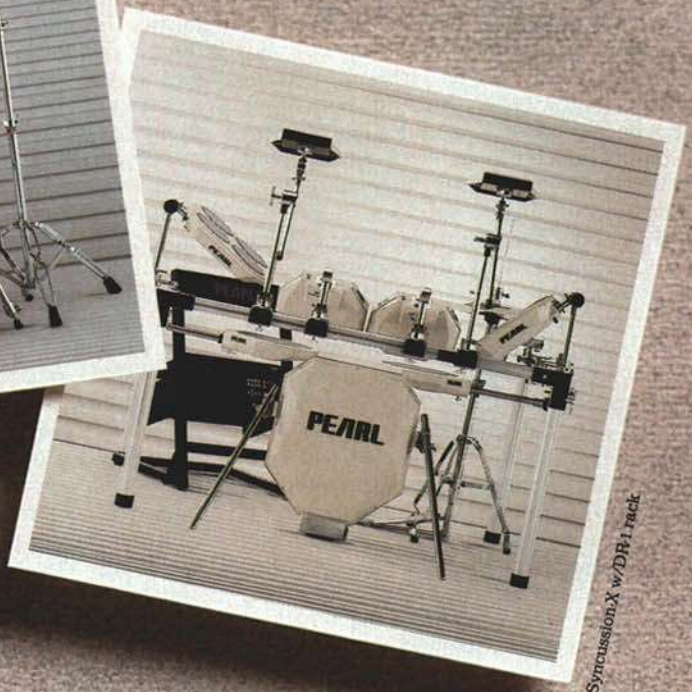
MX shown in Sequoia Red w/ DR-1 rack

MX shown in Champagne Sparkle

900 Series Cymbals

Pearl®

For a full-color catalog, please send $2.00 for postage and handling to: In U.S.A.: Pearl International, Inc., Dept. TY2, PO Box 111240, Nashville, TN 37222-1240; In Canada: Pearl Dept. TY2 Jacombs Road, Richmond B.C. V6V 1Z6; In United Kingdom: Pearl Music Ltd., Dept. 900TE, 41 Caramonde Drive, Wynbush Milton Keynes, England MK6 8DF.



Syncussion X w/DR-1 rack

PICTURE YOURSELF WITH THE BEST.

PICTURE YOURSELF WITH PEARL DRUMS.

In the music business the way you sound means everything. The right amount of talent, mixed with a kit that sounds as good as it's player, has been the key for so many of today's top pros. There has to be reason why the best drummers in all types of music are either playing or switching to Pearl Drums. So give it some thought . . . then picture yourself with Pearl. These guys always do.

Jeff Porcaro - TOTO

Chester Thompson - Genesis/Phil Collins

Steve Ferrone - Duran Duran/ Eric Clapton

Tommy Lee - Motley Crue

Tico Torres - Bon Jovi

Larrie Londin - Studio/The Everly Brothers

Iris Imboden - Al Jarreau/Kenny Loggins

John Molo - Bruce Hornsby & The Range

ent time. It's not the '20s. It's not the swing era. It's not even the bebop era, although people let go of that—the bebop—and right now they're becoming very interested again.

SF: I don't think any era is really ever over, because if you're a drummer—if you're a real *musician*—at some time in your career, all of that is going to come into play. For example, I'm 43 years old, but if I have a gig and somebody wants to play "Struttin' With Some Barbecue," I can. But I shouldn't play "Struttin' With Some Barbecue" like I would play "Giant Steps." I'd have to know something about where "Struttin' With Some Barbecue" comes from.

ET: Besides the historical aspects, what other elements of jazz drumming mean the most to you?

SF: One thing that I want to get into is how the *feeling* of the music is so important. Right now, we're in Copenhagen. I'm on a two-month European tour with Eddie Harris. On part of the tour, we've been traveling by train. One time, we had a 12-hour train ride and got to the town about a half hour before we were supposed to hit the stage. Everybody was tired and really dragged out from the train ride. But when you get on the bandstand, play the music, the communication between the musicians happens and the communication between the musicians and the audience happens, and you walk off the bandstand and see smiles on those people's faces, you forget all about the damn 12-hour train ride. You forget about not having the chance to get anything to eat but a cheese sandwich on the train, and sometimes not even having a good chance to take care of your bodily functions because you can't get to the hotel room to go to the bathroom and brush your teeth or wash up. You just get in there, drop your suitcase off, do whatever it is you have to do, and then get back out there and hit the gig. But when you walk off and see smiles, and someone walks up to you and maybe the only words that person can say in English are "Thank you," that means an awful lot to you. That's why I do this.

It's definitely not because of the money, because when I started playing the drums, it was a long time before I realized that I could *make* money doing that. By the time I realized that, I said, "Man, I could have this much fun and make money, too!" That's another aspect I think is wrong with a lot of younger people who are getting into this business. They're doing it to become stars. It's not about being a star; it's about being a good musician. What means the most to me is having your respect, and the fact that you walked up to me the other night and said, "Man, you're a great drummer." Coming from you—as someone I've always looked up to and who helped me get my trio stuff together years ago—for you to say that you appreciate what I do, or for Max Roach to walk up to me and say, "Yeah man, your playing . . . .I love what you're doing," that means that I can go home and go to bed with a smile on my face.

ET: I'm glad we had the opportunity to spend some time together, to get some of your thoughts on tape, and hopefully, to have your words passed on to some of the other young people—and some of us older ones—who subscribe to this magazine. I think your comments are valid, and your contributions to music and to drumming are things that should be enjoyed and appreciated by many in the years to come.

SF: Well, I hope so, because I've been doing it for a long time—playing with a lot of different people. It's like Duke Ellington said one time when he was passed over for an award. He said that they didn't want to make him too famous too early. [laughs] I really think that there are a lot of unsung people that more people should know about. The only way that's going to happen is if people like you say, "Look man, let's sit down with a tape recorder and get some of this stuff down."

ET: Well, it has to start somewhere, and I think you're a good start. As long as you keep on playing, people are going to know about you. We mentioned your educational activities earlier. How can people who'd like to take advantage of your talents reach you?

SF: I live in the Los Angeles area, and it's very easy to get in contact with me for clinics or lessons. All you have to do is call the musician's union and ask for Sherman Ferguson, and they'll give you my number.

ET: Would you give me a rundown on the equipment that you use—size and brands?

SF: I'm playing Remo drums right now and Paiste cymbals, which I'm very happy with.

ET: I imagine this Remo switch is relatively new.

SF: It is. They've been making drumheads for years. They approached me about their drums, and invited me to come up to the factory and check them out. I saw them, and I liked the way they sounded. To me, it's the way a drum sounds that's important. What I want to know is whether that sucker is going to sound good when I hit it. Is it going to stay in tune? Is it going to hold up on the road? So far, the Remo drums have been taking care of business. Now, if I could only get a drum *case* that would last under the airlines and the trains. [laughs]

Because I play mostly acoustic music, I like 18" and 20" bass drums. I also use small toms; I have a 14 x 14 floor tom. I'm not into the real big stuff, because I don't need it for the sound. Besides, I'm the one who has to carry it around.

ET: No roadie yet.

SF: No roadie yet. If anybody out there wants to volunteer to be a roadie, then I'll get bigger drums.

ET: Are you planning on incorporating any electronics?

SF: With the type of music I've been playing, it's really not an element. It's not needed. I don't think something should be added just because it's contemporary. If there comes a time when I'm playing something and electronic percussion is applicable, then I'll experiment with it.

ET: What about sticks and brushes?

SF: I use Vic Firth sticks, and I'm using plastic brushes—the white plastic—which I like a lot. For years, I used the Regal Tip metal brushes, but through wear and tear, they get bent up and stuff. I've just found that I prefer the plastic brushes for my own purposes.

Brushes are really important. For example: They've been renting drumsets for me on this European tour. One night, in Sweden, the guy had a snare drum with a clear batter head. I said, "Man, we have to change that." The guy came over to me and asked me, "Do you use brushes?" I looked at him like he was crazy. "Do I use brushes! That's an insult. Of course I use brushes. I'm a *jazz* drummer. What are you, a wise guy?" So he immediately had to change the heads.

I'm very proud of being a jazz drummer. That's what I always wanted to be. When I graduated from high school, I wrote in my high school yearbook—where you put down what your ambition is—that I wanted to be a jazz drummer. Here I am 43 years old, and I can say that that's what I am. How many people can?

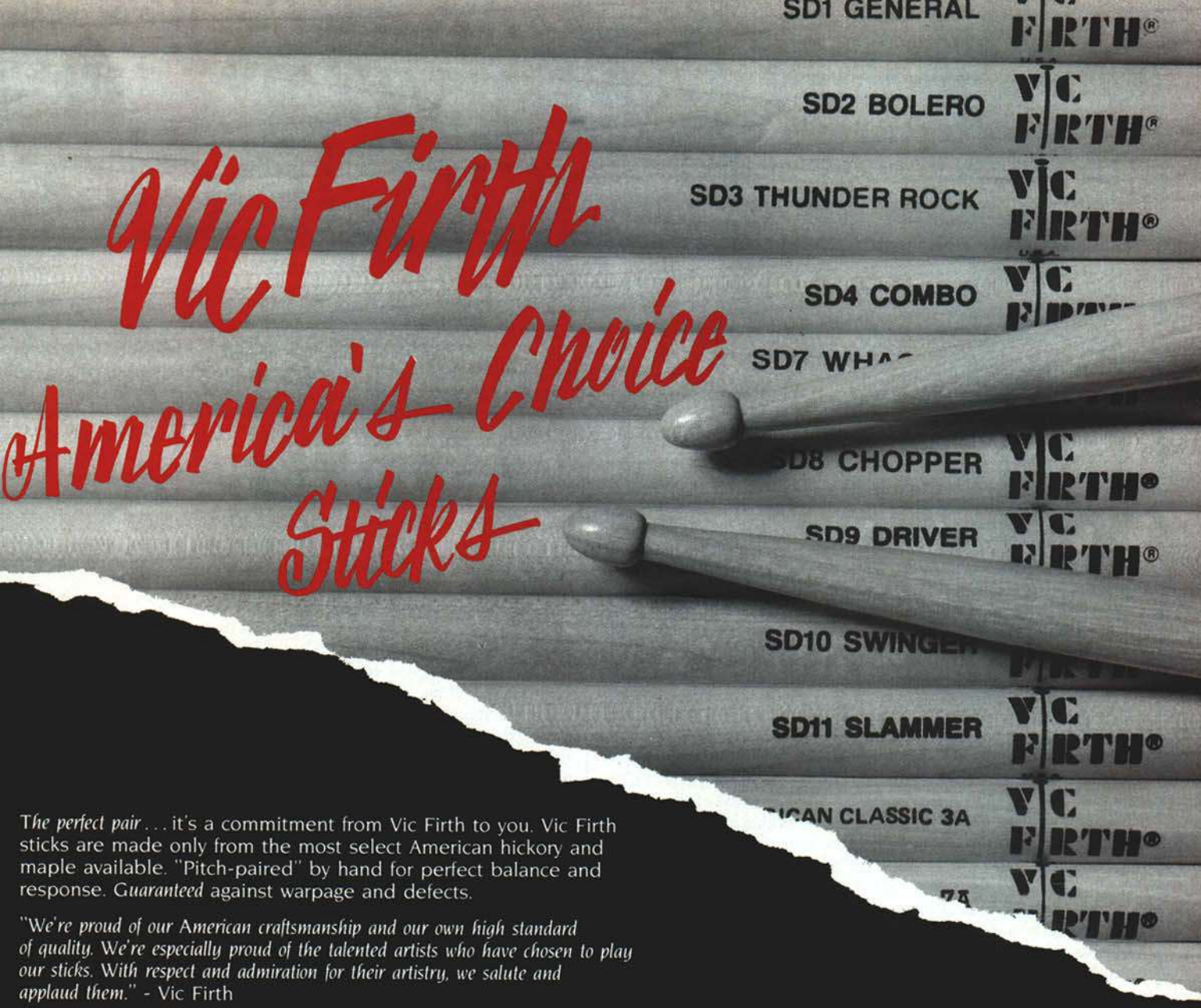
REMO &

A Salute to Sherman Ferguson

...& his Remo Encore Drums

REMO, INC. | North Hollywood, California

SHERM



Vic Firth
America's Choice
Sticks

The perfect pair... it's a commitment from Vic Firth to you. Vic Firth sticks are made only from the most select American hickory and maple available. "Pitch-paired" by hand for perfect balance and response. *Guaranteed* against warpage and defects.

"We're proud of our American craftsmanship and our own high standard of quality. We're especially proud of the talented artists who have chosen to play our sticks. With respect and admiration for their artistry, we salute and applaud them." - Vic Firth

David Accorso
Alex Acuna
Carl Allen
David Allen
Ruben Alvarez
Kenny Aronoff
Pheeroan Aklaff
Steve Barrett
Warren Benbow
Gregg Bissonette
Barbara Borden
Tony Braunagel
Jack Bruno
David Calarco
Clayton Cameron
Tommy Campbell
Denny Carmassi
Terri Lyne Carrington
Vinnie Colaiuta
Keith Copeland
Tony Cottrill
Raymond Cox
Kenwood Dennard
David Dix
Brad Dutz
Sheila E.
Tyler Eng
Peter Erskine
Alejandro Espinosa
Dom Famularo
Anton Fig
Mick Fortune
Jim Foster
Joe Franco
Steve Gadd
Joe Galletta
Richard Garcia
David Garibaldi
Marvin Gordy
Danny Gottlieb
Gordon Gottlieb
Armand Grimaldi
Omar Hakim
Winard Harper
Bob Harsen
Lloyd Herrman
Paul Hines
Greg Hinz
Yogi Horton
Steve Houghton
Herman Jackson
Marvin Kanarek
Kelly Keagy
Keith Killgo
Paul Kreibich
Tommy Lee
Arno Lucas
Jimmy Maelen
Tom Major
Dave Mancini
Maria Martinez
Harvey Mason
Bob Mater
Butch Miles
David Miller
Dwain Miller
Steve Missal
Richie Morales
Rod Morgenstein
Bob Moses
Chris Parker
Anthony Reedus
Paul Riddle
John Robinson
Scott Robinson
Jackie Santos
Steve Schaeffer
Casey Scheuerell
Everett Silver
Steve Smith
Tony Smith
Ed Soph
Clark Stone
Fredy Studer
Akira Tana
Ed Thigpen
Efrain Toro
Chad Wackerman
Jeff Watts
Dave Weckl
Steve Whitaker
Michael White
Charles Xavier
Elliot Zigmund
Zoro

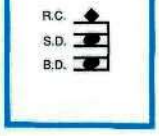
VIC FIRTH®

Send for a free catalog.

Vic Firth 323 Whiting Ave. Unit B Dedham, MA 02026

Basic Inde

MUSIC KEY

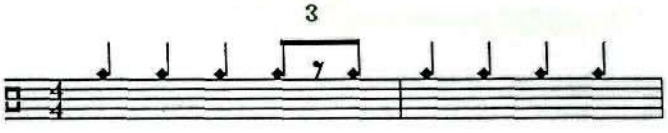


In the last issue, I talked about playing and phrasing on the ride cymbal in jazz. That discussion took us from the quarter-note pulse concept to the swung 8th-note (triplet) phrase, and dealt with the technique involved.

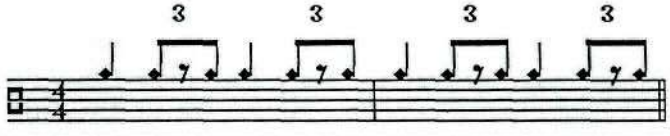
Now, we arrive at the point of adding the snare and bass drum to the music: what's commonly called "independence." To me, independence means that you are in control of (1) what you're doing and (2) what you want to do. That is, if you hear a rhythmical or other musical idea inside your head, you can play it on the drums, without interfering with the groove or being limited by one of your hands or feet dictating *what* should go *where.*

In the case of jazz timekeeping, this translates to being able to play a rhythm on the snare, toms, or bass drum, and *not change the rhythm orphrasing ofthe ride cymbal.* If you can do that, then you have the freedom to play any way you want to. But without that basic amount of control, you will not have developed the consistency needed in your timekeeping to keep the music swinging.

We all have idiosyncracies—like when your right hand does one thing, the left responds in kind—dependent on habits built up over months and years. This can really be damaging when you are playing the ride-cymbal 4/4 jazz pattern—which is most of the time (in jazz)—and when the left hand plays something, the ride-cymbal beat changes—unintentionally. It's the same with the left and right feet. I was a victim of this situation, and only after the first couple of professional recordings that I made came out did I become aware of it. When I heard the recordings, I discovered that, when I was preoccupied playing (what I thought was) hip stuff on the snare and bass drum, the ride cymbal stopped grooving. In fact, I was only playing quarter notes here and there when I had been playing the ride pattern.



Versus



But I hadn't *meant* to change the ride-cymbal pattern (or intensity)! My concentration and coordination were not centered around the timekeeping. As a result, the flow of the music suffered.

The following exercises start off *real simple.* Their simplicity is their chief asset. The rhythms make up the basic vocabulary of music and jazz drumming; i.e., they are either *on* or *offthe* beat. These act as a sensible (and proven) litmus test to determine your control on the instrument. Once you've mastered these simple studies in coordination, you can combine more and more of these rhythms to the point of some pretty slick contrapuntalism. The fancy stuff can come later. *Be sure that you can play all of the following, without changing the rhythm, feel, or intensity of the ride cymbal!*

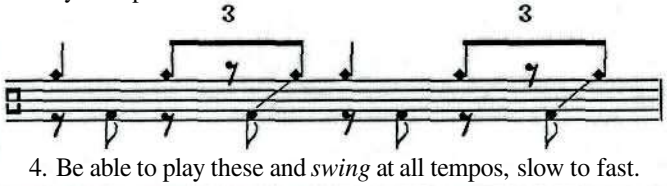
Please note: I am *not* advocating that you should always and only play ding dinga ding on the ride cymbal. I *am* saying that, if you can play swinging, consistent time on the ride cymbal (along with whatever else you're playing on the rest of the kit), then that knowledge will become internalized, and your strength as a creative musician will be enhanced. The more *time* that you play, the more experience you get. That savvy translates to playing (or inferring) *time* that swings in any number of stylistic ways (straight-ahead, open, bebop, free, whatever).

Play the following rhythms on the snare drum. Then, try the same rhythms on the bass drum. Remember:

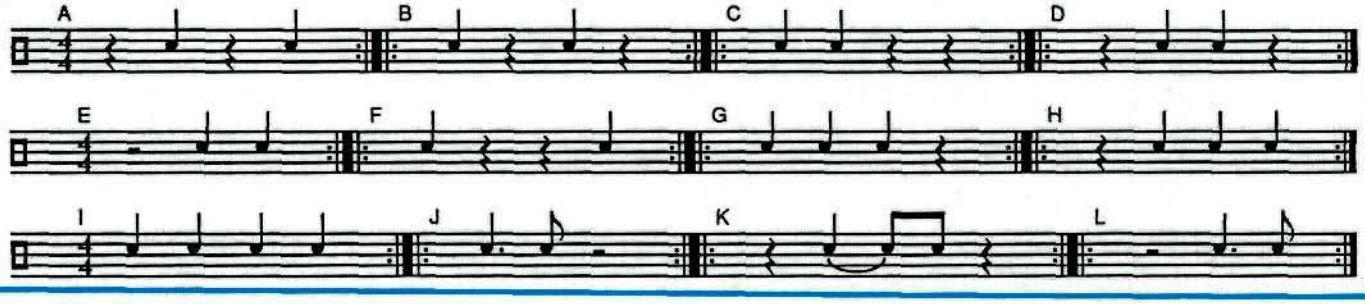
1. Start with just the ride cymbal and hi-hat. Begin at a comfortable tempo. For our purposes, play the ride-cymbal pattern, and play the hi-hat on 2 and 4, *always.*

2. Be aware of dynamics when you play. The relative dynamics of the snare drum to the ride cymbal to the bass drum to the hi-hat are important! Use the appropriate amount of finger, wrist, and arm motion (as related to volume) when playing the snare drum, and appropriate ankle and/or leg movement for the pedals. Note: Playing accompanying rhythms on the snare and bass drums is much like a piano player "comping." The key word is "accompaniment."

3. The swung, offbeat 8th note falls in the same place as the last note of the 8th-note triplet; in other words, it coincides with the ride-cymbal pattern.



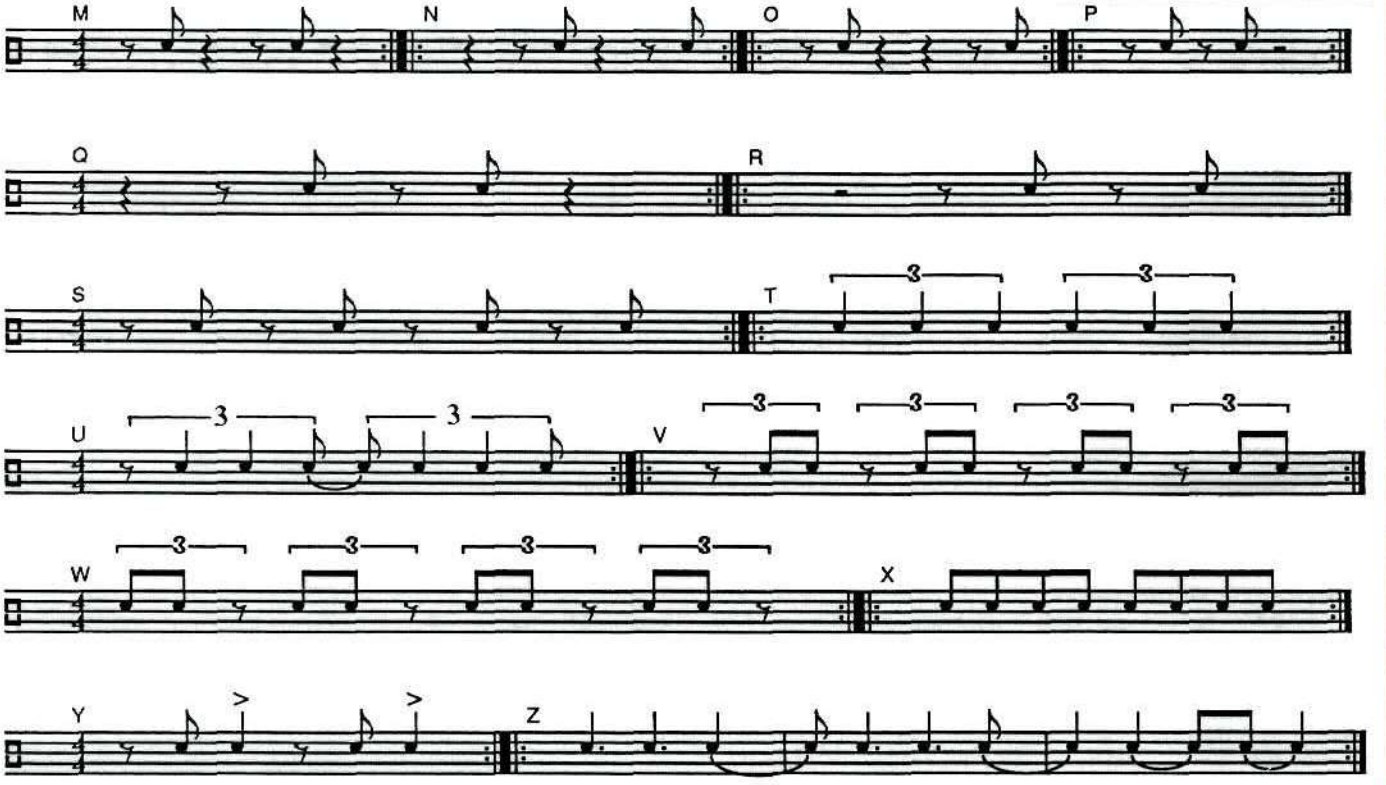
4. Be able to play these and *swing* at all tempos, slow to fast.



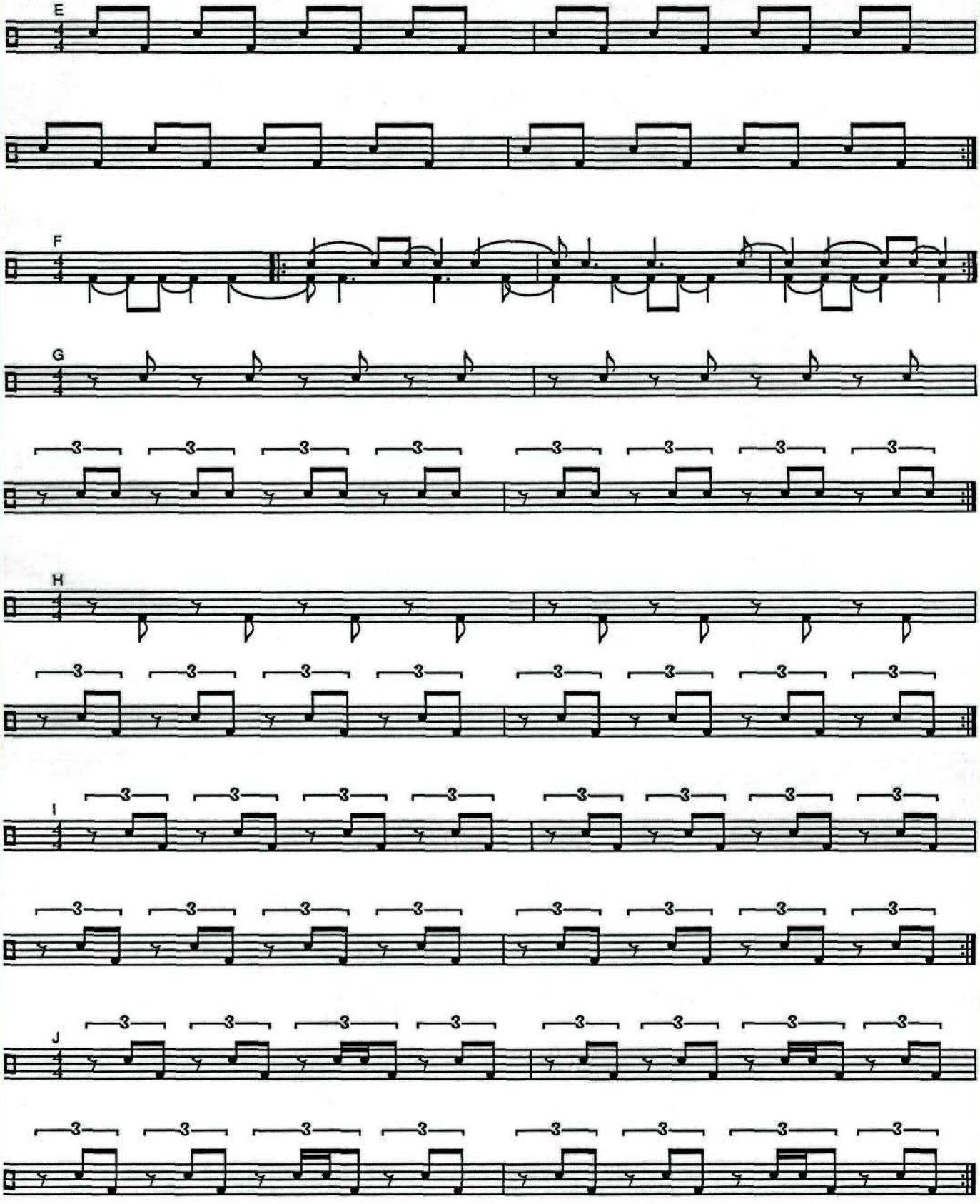
pendence

by Peter Erskine

Photo by Rick Malkin



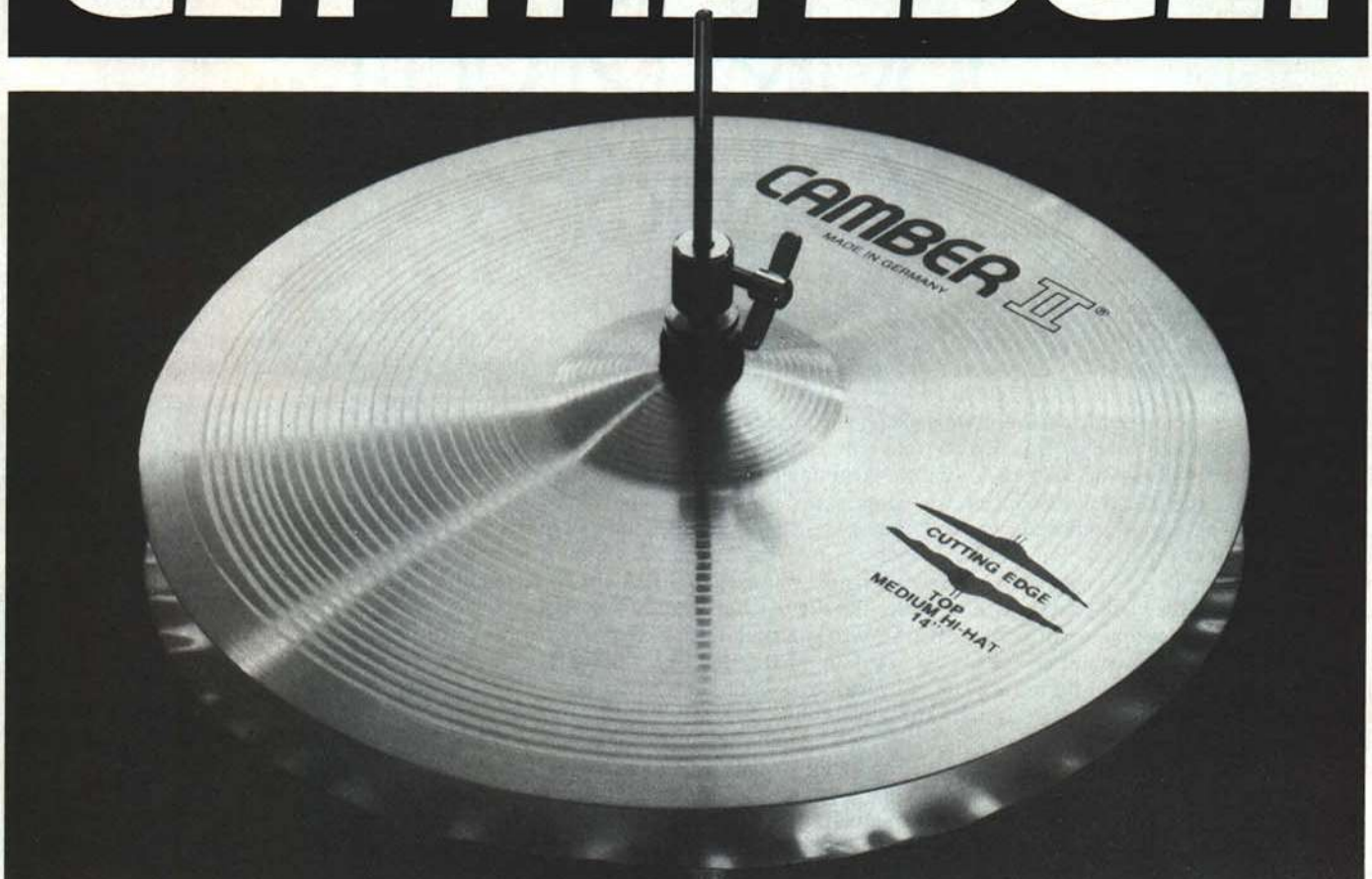
Snare and Bass Drum Combinations:



Any drummer is capable of developing a high degree of independence; all that it takes is practice. It is important to stress once again, however, that no amount of independence or "chops" is any good if you are not swinging! This is not something to be taken for granted. The ride cymbal must be "happening," strong, and swinging, *consistently!* Discipline and technique give you the means to say something on your instrument, but these things must be coupled with musical intelligence and aesthetic sensibility. And don't forget swing!

Have fun. See you next issue.

GET THE EDGE!



The Cutting Edge™ new action hi-hat.

The scalloped edge hi-hat . . . the one you've always wanted but could never afford . . . is now available from Camber at an affordable price. Get that clean "chick" sound and distinguished look from our new Cutting Edge™ 14 inch hi-hat.

We've enhanced the scalloped edge design and maximized it for sound quality and affordability through state-of-the-art computer-aided manufacturing methods. The result is precise, clear, live, brilliant, sharp sound . . . at less than half the cost of other brands.

Get the Cutting Edge™

$99 suggested retail

CAMBER®

101 Horton Ave., P.O. Box 807, Lynbrook, NY 11563 (516) 887-3531

Send me more information on Cutting Edge™ hi-hats and your free "Choosing a Cymbal" brochure.
Camber, 101 Horton Ave., P.O. Box 807, Lynbrook, NY 11563
MD 10/87

Name _____

Address _____

City _____ State _____ Zip _____

My favorite music store is _____

Snare Drum Options

by John Clarke

It only requires a brief glance through current drum catalogs to make one aware of the nearly endless combinations of materials, sizes, and design features of today's snare drums that can make you either love (or hate) any particular model. This diversity makes it impossible—in one article—to describe all the various production methods, and the arguable benefits each drum maker will apply to its own models. However, I hope that, by covering the most commonly used shell materials and design features, this article will provide a basic direction for the drummer/percussionist who is, perhaps, a little unsure of what may prove best for his or her desired sound.

Gone are the days of simple choices: 5" or 6 1/2" deep; wood or steel shells. Admittedly there have always been brass drums around, as there have been 3" (and less) deep piccolo types. But in terms of sales volume, the choices really were between the first two styles for many years. Now, however, as stated at the outset, we are spoiled—and perhaps a little confused—by the choice of configurations available.

Metal Shells

Taking the 5" metal or steel alloy snare as a starting point, we have a drum that has satisfied the needs of many drummers in a wide spectrum of music. The crisp, clean, penetrating properties of this drum made it popular when volume levels in music began to increase during the '60s. A 5" wood shell did not always have the high-end frequencies to cut through amplification (which at that time was not a facility open to the drummer). Taking the depth of the metal drum down to 6 1/2" retains the brilliance, yet produces a fuller tone with increased volume. It is this depth that has gained more supporters in the past two decades. Both drums will have a fair amount of overtones, so unless you like a very "ringy" sound, it will most likely be necessary to employ either the drum's internal muffler or to use external methods to reduce the ring.

A number of drum manufacturers list sizes going down to 8" or 10" in depth. Although there are, of course, drummers who will swear by these drums, it seems that most who need to use such depths tend to like the big, fat sound of a wood shell. Some of the metal extra-deep snares I have tried sounded a little "harsh," with *a lot* of overtones to contend with.

Brass has always been recognized as a superb metal for drums. Even so, it is really only in this decade that snare drums made from brass have once more become featured products from virtually all major brands. It can only be assumed that a combination of cost and fashion trends has, until recently, restricted the widespread production of brass shells. Soundwise, all the penetrating power and clarity of a metal drum is there, plus that "something else." I have heard such terms as "drier" and "warmer" used to describe the quality of a brass drum's sound. One drummer told me that he thought the note from a brass drum was "less clinical" and "more musical" than that of a steel equivalent.

Bronze is a relatively new variation in shell materials. (To the best of my knowledge, bronze snares are only produced by one drum company, but there seem to be a lot of drums around made of this particular metal.) I own both brass and bronze models, and to my ears, there is a great similarity in the sounds they produce. If anything, my preference is for the brass shell, as it seems to give a more distinctive and cleaner tone.

Wood Shells

Wood-shell snare drums have always been the instrument of choice for drummers of the musically purist persuasion. But they have recently become popular with players who have either rediscovered or have just been introduced to what was, for a time, not a particularly fashionable drum to use for pop/rock. Always a firm friend to numerous jazz and small-combo drummers, the wood shell regained its former glory when deeper sizes were introduced. Wood drums put out that big, rich, full tone not found in any metal drum.

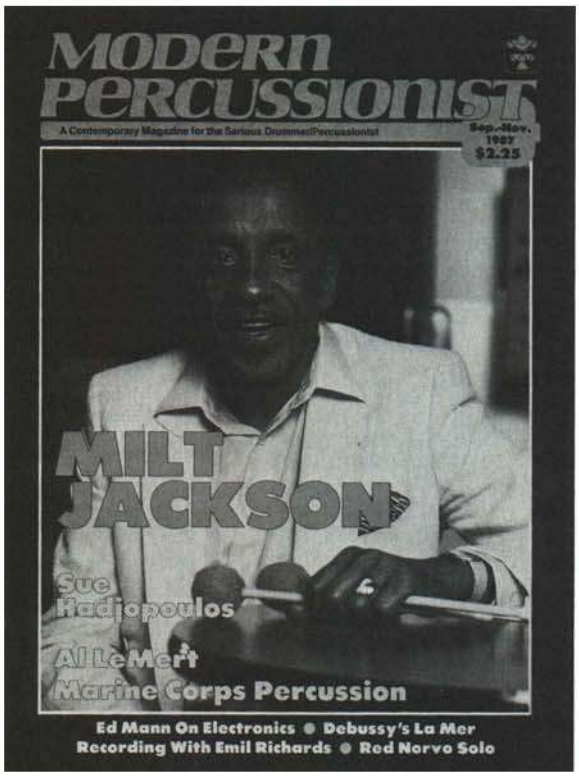
Traditionally, maple and birch have been considered ideal for the shell-making process. In recent years, however, some exotic-sounding woods have been incorporated in the manufacture of drums from the East. While not doubting their value, I shall stay with the first two woods mentioned for the simple reason of their being the choice of more drum makers in top-line products.

Maple enjoys the reputation of having a beautiful mellow quality, coupled with great strength. It also offers a grain that is pleasing to the eye, whether stained in a colored finish or left natural. This is not to infer that birch is in any way inferior. Many fine drums have been, and will continue to be, fashioned from birch ply. It is generally recognized that birch has a "bite" and "attacking edge" to its nature, without losing what we expect to hear from a wooden drum.

A 5" deep wood drum would most likely suit a drummer who works in a trio or small outfit that plays at lower volume levels, and who prefers a wood over a metal shell. A 5" deep wood shell snare drum is probably *not* going to be the best choice for, say, a heavy rock player, who looks to get a thunderous sound.

In The Current Issue Of

MODERN PERCUSSIONIST



Milt Jackson

Dave Samuels interviews the man whose work with the Modern Jazz Quartet, Dizzy Gillespie, Charlie Parker, and Thelonius Monk has established him as one of the most influential vibists ever.

Sue Hadjopoulos

Most recently on tour with Cyndi Lauper, Sue Hadjopoulos has also used her congas and percussion to enhance the music of Joe Jackson and Simple Minds.

Al LeMert

A former product designer for Ludwig and a staff member of the Phantom Regiment drum corps, Al LeMert's latest project is his line of Silver Fox percussion products.

Plus:

- Anthony Cirone Etude
- Fundamentals On Timbales
- Flam Rudiments

and much, much more...

WE'RE AS SERIOUS ABOUT PERCUSSION AS YOU ARE

Ask for *Modern Percussionist* where you buy *Modern Drummer*.

MD BACK ISSUES

☐ **#6—APRIL 1978**
Carmine Appice, Mel Lewis, Jack Dejohnette

☐ **#7—JULY 1978**
Ed Shaughnessy, John Guerin, Russ Kunkel

☐ **#17—JUNE1980**
Carl Palmer, Derek Pellicci, Great Jazz Drummers—Part 1.

☐ **#18—AUGUST 1980**
Chet McCracken & Keith Knudsen, Ed Greene.

☐ **#19—OCTOBER 1980**
Louie Bellson, Mick Fleetwood, Roy Haynes.

☐ **#23—MAY 1981**
Jaimoe Johnson-Butch Trucks, Roger Hawkins, Buddy Harman, Paul T. Riddle.

☐ **#30—FEBRUARY 1982**
Philly Joe Jones, Stix Hooper.

☐ **#36—OCTOBER 1982**
Stewart Copeland, Ed Thigpen, Drum Book Reference Guide.

☐ **#40—FEBRUARY 1983**
Jeff Porcaro, Clem Burke, Billy Higgins.

☐ **#43—MAY 1983**
Earl Palmer, Chad Wackerman, Eli Konikoff.

☐ **#45—JULY 1983**
Steve Gadd, Myron Grombacher, Drumsticks.

☐ **#46—AUGUST 1983**
Airto, Mark Herndon, Fran Christina.

☐ **#48—OCTOBER 1983**
Alex Van Halen, Phillip Wilson, Frank Beard.

☐ **#49—NOVEMBER 1983**
Phil Collins, Joe LaBarbera, Inside Sabian.

☐ **#50—DECEMBER 1983**
Carl Palmer, Simon Kirke, Guide To Drum Computers.

☐ **#57—JULY 1984**
John Bonham Tribute, Phil Ehart, Inside Simmons

☐ **#58—AUGUST 1984**
Levon Helm, Thommy Price, Bob Moses, Atlantic City.

☐ **#61—NOVEMBER 1984**
Russ Kunkel, Cozy Powell, Horacee Arnold, Focus On Teachers: Part 2.

☐ **#62—DECEMBER 1984**
Terry Bozzio, Omar Hakim, Ian Paice, Inside Calato.

☐ **#63—JANUARY 1985**
Alan White, Shelly Manne, Ollie Brown, Nick Mason.

☐ **#64—FEBRUARY 1985**
Mel Lewis, Mark Brzezicki, Mick Avory, Inside Meinl.

☐ **#65—MARCH 1985**
Roger Taylor (Duran Duran), English Reggae, Jon Von Ohlen, Inside Premier.

☐ **#66—APRIL 1985**
Sly Dunbar, Steve Schaeffer, Chico Hamilton, Getting Your Drum Book Published.

☐ **#67—MAY 1985**
Alan Dawson, Steve Ferrone, David Robinson, D.J. Fontana.

☐ **#68—JUNE 1985**
Steve Jordan, Drum Equipment: A New Look, Mickey Curry, Jerry Allison.

☐ **#69—JULY 1985**
Rod Morgenstein, Kenny Malone, 1985 Readers Poll Winners.

☐ **#70—AUGUST 1985**
Larry Mullen, Jr., George Grantham, Inside Sonor.

☐ **#71—SEPTEMBER 1985**
Jeff Watts, Vinny Appice, George Brown.

☐ **#72—OCTOBER 1985**
Chris Parker, Chris Slade, Drummers in Atlantic City.

☐ **#73—NOVEMBER 1985**
Bernard Purdie, Bobby Chouinard, Ed Soph.

☐ **#74—DECEMBER 1985**
Tony Thompson, Nicko McBrain, Paul Wertico.

☐ **#75—JANUARY 1986**
MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.

☐ **#76—FEBRUARY 1986**
Roy Haynes, A. J. Pero, Jimmie Fadden, David Calarco.

☐ **#77—MARCH 1986**
Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.

☐ **#78—APRIL 1986**
Ed Shaughnessy, Don Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.

☐ **#79—MAY 1986**
Craig Krampf, Terry Williams, Armand Zildjian, Alex Cooper, Bud Harner.

☐ **#80—JUNE 1986**
Kenny Aronoff, Adam Nussbaum, Joe English, Doane Perry, MD Sound Supplement: Focus On Hi-Hat by Peter Erskine.

☐ **#81—JULY 1986**
Billy Cobham, Tico Torres, Jeff Hamilton, Readers Poll Results

☐ **#82—AUGUST 1986**
Steve Smith, Bill Gibson, Joe Franco, Terry Bozzio: Style & Analysis

☐ **#83—SEPTEMBER 1986**
Tommy Lee, Bun E. Carlos, Jerry Carrigan, Ben Riley

☐ **#84—OCTOBER 1986**
Dave Weckl, Bobby Blotzer, Debbi Peterson, Staying In Shape: Part 1

☐ **#85—NOVEMBER 1986**
Joe Morello, David Uosikkinen, Barriemore Barlow, Staying In Shape: Part 2

☐ **#86—DECEMBER 1986**
Simon Phillips, Dave Holland, Industry Insights with Remo Belli, **MD 10 yr. Index**

☐ **#87—JANUARY 1987**
Greg Bissonette, Gary Husband, Rod Morgenstein Sound Supplement

☐ **#88—FEBRUARY 1987**
Anton Fig, Connie Kay, Jerry Kroon, New York's High School Of The Arts

☐ **#89—MARCH 1987**
Graeme Edge, Joe Smyth, Blues Drummers: Part 2, Inside Pro-Mark

☐ **#90—MAY 1987**
Vinnie Colaiuta, Stan Levey, Music Medicine, Neil Peart Sound Supplement

☐ **#91—JUNE 1987**
J.R. Robinson, Lars Ulrich, Ricky Lawson, Inside P.I.T.

MODERN PERCUSSIONIST MAGAZINE

☐ **#1 — DECEMBER 1984**
Gary Burton, James Blades, Brazilian Carnaval, Marty Hurley

☐ **#2 — MARCH 1985**
Emil Richards, Bobby Hutcherson, Carol Steele, Ralph Hardimon

☐ **#3 — JUNE 1985**
Nexus, Dale Anderson, Fred Sanford, Ray Barretto

☐ **#4 — SEPTEMBER 1985**
Ralph MacDonald, Garfield Cadets, Chris Lamb, Guatemalan Marimbas

☐ **#5 — DECEMBER 1985**
David Friedman, Jimmy Maelen, Karen Ervin Pershing, Jay Wanamaker

☐ **#6 — MARCH 1986**
Star of Indiana, Ray Cooper, Fred Hinger, Earl Hatch

☐ **#7 — JUNE 1986**
Mike Mainieri, Repercussion Unit, Tom Float, Ray Mantilla

☐ **#8 — SEPTEMBER 1986**
Manolo Badrena, Keiko Abe, William Kraft, Ward Durrett

☐ **#9 — DECEMBER 1986**
Dave Samuels, World Drum Festival, Ken Watson, D.C.I. Solo Contest

☐ **#10 — MARCH 1987**
Doug Howard, Reggae Percussion, Jim Jones, Creative Careers

☐ **#11— JUNE 1987**
Spirt Of Atlanta, Dave Samuels Sound Supplement, Trilok Gurtu, CalArts

Check off the issues you desire above and send in the entire ad. All back issues are $4.00 each (this includes postage and handling). Total issues ordered-____. My payment for $_____is enclosed.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

Mail check or money order (no cash)in U.S. funds to:

MODERN DRUMMER
Back Issue Service
870 Pompton Avenue
Cedar Grove, NJ 07009

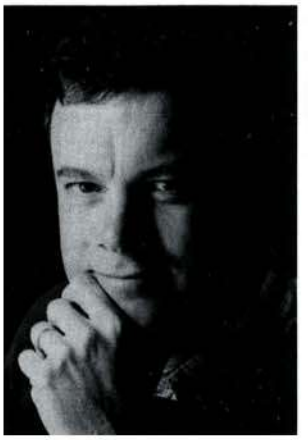
Snare Tensions

Contemporary percussionists have gone for deep wood shells in a big way, since their ability to project deeper pitch and high volume suits much of today's music. Consequently, it is purely a case of "the right tool for the job" when it comes to the choice of drum material and sizing. This is not strictly so, however, when it comes to choosing the snare tensioning. Matters here are very much open to unproven theory, disagreement, and most certainly, a high degree of personal preference.

It is safe to start off with the "good old," side lever, tie-on assembly that has a simple thumbwheel tension adjustment behind the lever. A substantial number of drummers think this system is simple and effective, and would not consider a drum fitted with any other type.

This mechanism has been around since the beginning and, having stood the test of time, does not encourage very much in the way of criticism. In fact, the only frequent complaint I've heard refers to those occasions when a cord tie breaks in mid-number. That situation is occurring less frequently now, since many drums use a strong, synthetic strap. (However, I suspect that, in many instances, cord breakage was a result of infrequent examination for wear; the cord in question could well have been on the drum for years.) The only other comment I ever heard against this system was from a drummer who felt that the snare end plates were guilty of restricting the vibration of the snare head. I could not offer any logical argument to his statement. On the other hand, it is not a theory that has ever been a problem among drummers that I am aware of. So the side, single-lever throw-off seems to be a device you can depend upon.

The parallel-action strainer has been around for nearly as long as the single-lever models. There are players who resent



Ed Soph on the Calato Double Spring Bass Drum Pedal...

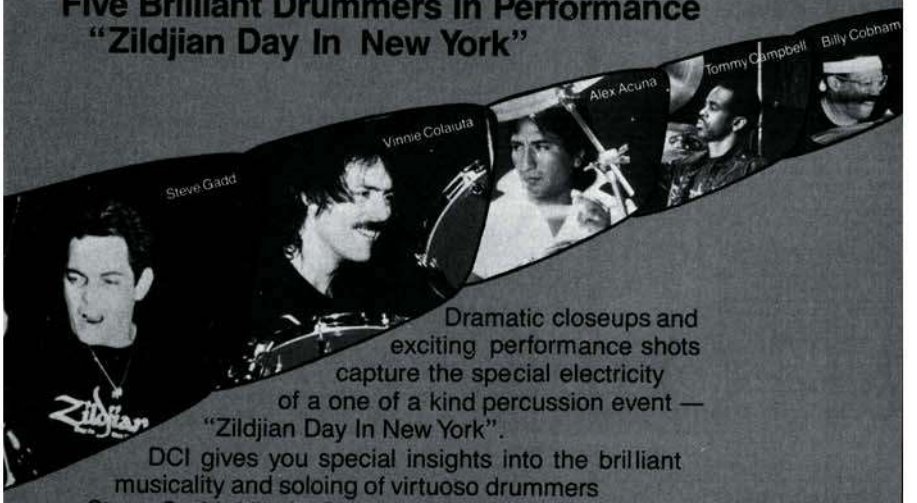
"In 30 years of drumming, the Calato bass drum pedal is the smoothest pedal I have ever played. There is no increased tension as the beater moves to the perpendicular — tension of the pedal remains consistent throughout the stroke.

The dual-spring adjustment allows unbelievable versatility in the adjustment of both downstroke and upstroke, as well as versatility of techniques - from toe to leg - and dynamic range."

For more information write:
***Calato USA** 4501 Hyde Park Blvd.*
Niagara Falls, NY 14305 (716) 285-3546
*In Canada: **Calato Canada***
8407 Stanley Ave., Unit 1
Niag.Falls, Ont. L2E 6X8 (416) 357-2680

EVERY PICTURE TELLS A STORY.

Five Brilliant Drummers In Performance "Zildjian Day In New York"



Dramatic closeups and exciting performance shots capture the special electricity of a one of a kind percussion event — "Zildjian Day In New York".

DCI gives you special insights into the brilliant musicality and soloing of virtuoso drummers *Steve Gadd, Vinnie Colaiuta, Billy Cobham, Alex Acuna and Tommy Campbell.*

"ZILDJIAN DAY IN NEW YORK" Price: $39.95
For more info or to place a VISA/MASTERCARD order, call:
1-800-342-4500 (in N.Y.S. call 212-942-6624) or send check or money order to (add $4.00 shipping — $7.00 outside U.S.):
DCI MUSIC VIDEO INC. 541 Avenue of the Americas, NY, NY 10011
In Europe: Music Mail Ltd., HST House, Wick Lane, Old Ford, London E3 2TA, England Tel 01-980 4001

DCI MUSIC VIDEO INC.

THE MD LIBRARY

ANNOUNCING

CARL PALMER
Applied Rhythms

Transcriptions of Carl's greatest performances with Emerson, Lake & Palmer and Asia, plus Carl's personal exercises for development of drumset technique.

MODERN DRUMMER *Publications, Inc.*

Here are the drum parts played by one of rock's most legendary drummers. This book contains transcriptions of ten of Carl Palmer's most famous recordings, including "Brain Salad Surgery," "Hoedown," and "Heat Of The Moment," and also includes Carl's personal exercises for drumset technique.

QUANTITY	BOOK	COST	TOTAL
	APPLIED RHYTHMS	$8.95	

NAME

ADDRESS

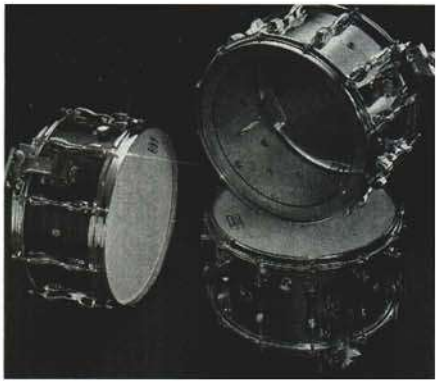
CITY STATE ZIP

Make check payable to and mail to:
HAL LEONARD PUBLICATIONS
PO BOX 13819, MILWAUKEE, WI 53213
MOD 5

Enclose $1.50 for 3 books or less; Add 50¢ for each additional book.

Payable in U.S. Funds • Please allow 6 to 8 weeks for delivery • Dealer inquiries invited

the intrusion of this strainer's bars or rods traveling across the inside of their drums. It is their belief that this internal hardware restricts or interrupts air movement, to the detriment of performance. Having used both parallel-action and other strainers, I agree that the sound is different. A drum fitted with a parallel-action snare assembly certainly has a very sensitive response, due to the fact that the snares are in contact with the entire snare head. Some apprehension felt about parallel-action strainers could well be attributed to the amount of time required to set up the snares; they are easier to "choke" than the single-lever if this care is *not* taken. This greater amount of mechanics sometimes tends to make people a little wary. However, when set up correctly, a parallel snare unit should serve you well—provided it produces "your sound."



The last in our tensioning trio is an extended arrangement that might be considered a hybrid of the two previous contenders. This "combination" strainer employs a single-lever throw-off—sometimes with tension adjustment both on that and also on the butt. The snare ties are usually nylon strips that pass over rollers on the shell, thus permitting the use of extended snares that travel beyond the shell bearing edges as on a parallel-action drum. Again, due to the entire head's being in contact with snare strands, a sensitive drum results. This pleases those who like that particular feature, yet can't live with those internal mechanisms.

My only comment on the extended snare is aimed at those fitted with nylon/plastic-type rollers. (In fact, they are guides more than rollers, since they have no moving parts.) Static can create "grab," giving a false tension that will ease off during playing, letting your snares go a little loose. This is certainly not a major problem, and a small amount of anti-static polish will prevent such an annoyance. All in all, this system is a good way to fix your snares to the drum, and is one that has been accepted by most manufacturers and a lot of drummers.

Counterhoops

The last piece of hardware that can create a significant sound difference—especially in the case of a snare drum—is the humble rim or counterhoop. In the majority of cases, this will be a pressed steel, triple-flanged affair. I say "in the majority of cases," because a few drum makers offer die-cast hoops either as a standard fitting or as an option on certain top-line models. Compared to a conventional pressed steel hoop, the die-cast will not warp due to fatigue or tension, and you should get 100 percent hoop-to-head contact and finer tuning of the drum. Rimshots will certainly be sharper and more solid due to this harder material. The hoops will most likely chew up your sticks a lot swifter for this very same reason, but in most things where you find a plus, there is also a minus to be considered.

Tension Lugs

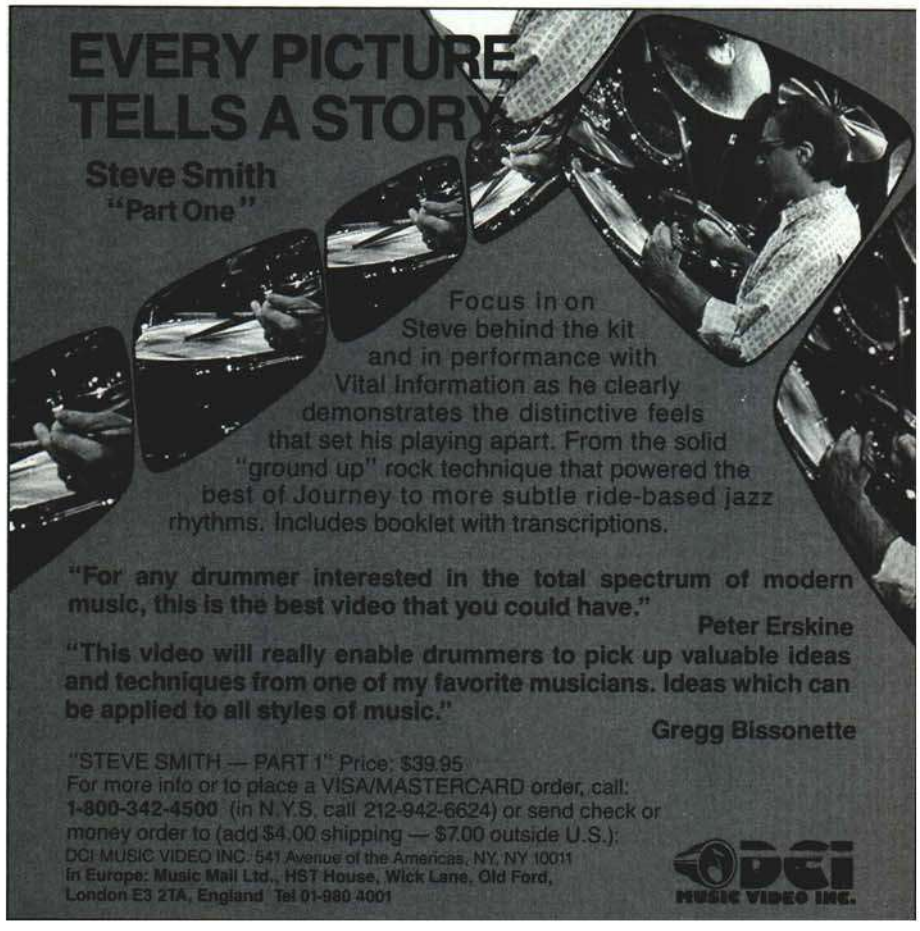
Having covered shells, snare tensioners, and hoops, the only other metalwork not previously mentioned is tension lugs. It is usual for a top-range snare drum to have ten lugs per head and, in certain instances, 12 are fitted. (Both Gretsch and Yamaha, however, turn out fine snare drums having eight lugs per head.)

The two main concerns with lugs are noise and strength. Some lugs are fitted with springs to help hold the bolt receivers in place. These springs can produce vibrations when the drum is struck, or in sympathy with other drums or instruments. Many drummers prefer springless lugs or will remove the springs from those that have them. On the other hand, *something* must retain the movable bolt receiver in place. Some lugs use nylon tubing to do this job; others feature different methods. You should be aware of how the lug is constructed, so as to be prepared for any eventuality.

Strength is a concern when it comes to high-tension tuning. Heavy playing and high tension can pull lug bolts loose, and have even been known to crack lug casings. Luckily, these are rare occurrences. Most quality drum brands feature lugs of more than adequate durability.

When it comes to the cosmetic appearance of lugs—especially chrome plating—the same rule that applies to all hardware applies here: Generally speaking, you get what you pay for. Again, with a quality drum, you're unlikely to find poor-quality chrome.

It is my sincere hope that some of what I have covered may be of use when you are considering upgrading or adding to your snare drums. It is interesting to see how many drummers have realized the benefits of having more than one snare in their outfit. We use an assortment of cymbals and tom-toms to create tonal variations. Surely, the same logic must apply to the most personal drum in an outfit!



by Bruce Nazarian

Marching To The MIDI Drummer

The past year has seen many improvements in drum machine technology and many new features. The sound quality of the new generation of digital drums is amazing, as is their ever-decreasing price. We have also seen the introduction of new rack-mount drum modules like the Roland *DDR-30* and the J.L. Cooper *Sound Chest,* as well as the continuing development of the many different electronic drumsets, heirs apparent to the Simmons legacy. One of the really exciting developments, though, has been the integration of MIDI control into drum machines. By this, I mean the ability to actually play a drum machine's sound by a MIDI note event.

Newer drum machines, like the Linn *9000,* Yamaha *RX 11,* E-mu *SP-12,* and Roland *TR707* and 727, offer a "MIDI Drums" mode. In each machine, drum sounds are assigned to specific MIDI note numbers, and the incoming MIDI note events can trigger the sound with dynamics! That's right, *with dynamics.* In fact, with the *TR707* and 727, the only way to put dynamics in the drum sequences is to program with velocity from a MIDI keyboard. Now I know that the idea of bashing away on your *DX7* to program a drum fill might seem somewhat silly, but it is possible. But before you start beating on your keys with your *2B's,* let me show you another way to pound out the groove.

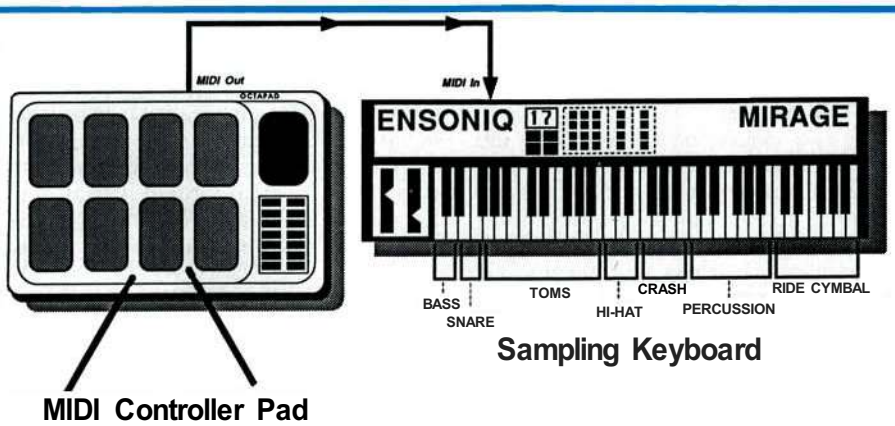


FIG. 1. Two examples of MIDI pad/drum machine setups. In each setup, the MIDI note configuration of the controller pad must match the note values assigned to the drum machine's sound.

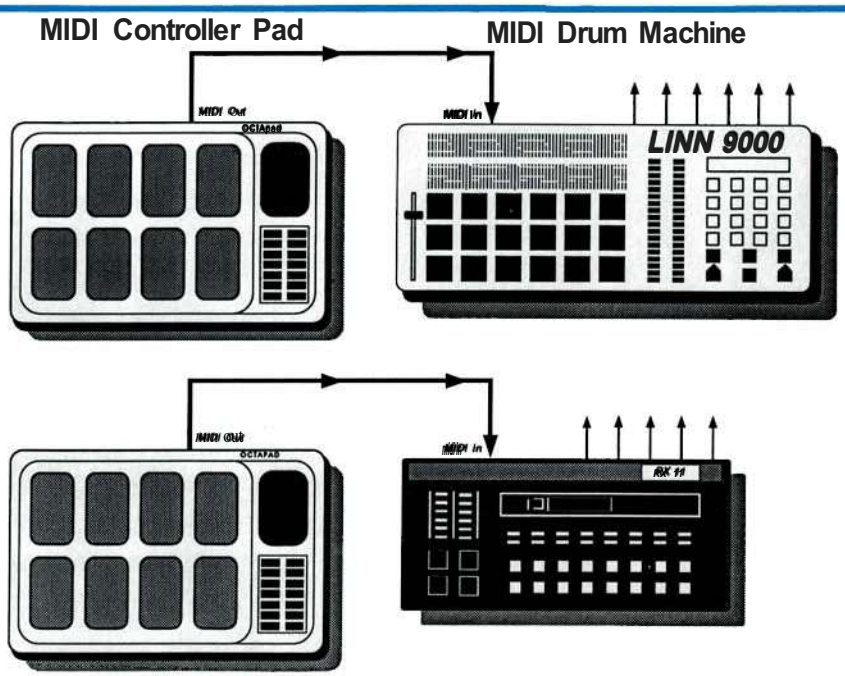


FIG. 2. Using a MIDI pad to play drum samples. In this setup, the MIDI note events generated from the pad are used to play the drum or percussion samples stored in a digital sampling unit.

MIDI Sticks?

No, no one has invented MIDI drumsticks, *yet* (give 'em time), but the recent introduction of MIDI drumpads (like Roland's *Octapad)* is making MIDI drums the happening thing! Simply put, a MIDI drumpad is a device that translates drumstick "hits" on its sensing pads into MIDI note events, with dynamics. When connected to a MIDI-capable drum machine, the MIDI note events you generate will trigger the drum machine's sounds just like hitting the drum machine's tap switches *(Fig.l).* The ability to program drums using drumsticks is really an improvement over the tap switches. Plus, it satisfies a deep-seated psychological urge to actually *hit* something to make noise . . . but I'll save that story for my analyst.

Using drumpads to program can actually help you create better drum fills, because it allows you to approach the instrument more like a drummer would. It also curbs the tendency to use the repeat button for those oh-so-impossible 32nd-note bass drum fills. And because the MIDI pad translates the varying dynamics as you play, it helps you put in the subtle dynamic changes that blur the difference between real and machine. Drum machine programmers have been finding ways to deliberately add small amounts of rhythmic or dynamic imperfection to their programs, to make them more "humanistic," if you will. Usually, this involves time-consuming, step-by-step program editing. MIDI pads can help you achieve those same results without all the fuss and bother.

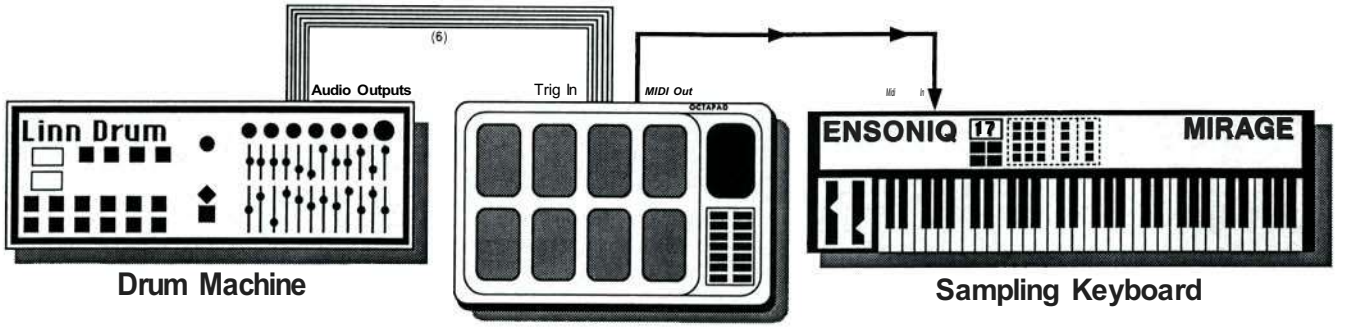


FIG. 3. Quick 'n Dirty Trigger Conversion: Routing the individual drum outputs of the Linn Drum into the trigger input jacks of the Octapad *is one way of converting Linn drum programs into MIDI note events.*

Getting A Free Drum Machine

MIDI pads also allow you to create drum sequences, even if you do not own a drum machine. How? It's easy. Most sampling keyboards now have several multi-sampled drumsets available in their sound libraries. Using a MIDI drumpad, you can create a MIDI note sequence that will play the sampler's drum sounds instead of a drum machine *(Fig. 2).* To accommodate sampler setups or drum machines that differ from the default MIDI drum note setup, the *Octapad* has provisions for setting the MIDI note number of each of its eight pads individually.

Other Uses

If you don't have access to a full set of MIDI pads, you can use existing electronic drumpads (Simmons, Tama, etc.) or even acoustic drums to generate MIDI note events. The trigger input jacks on the back of the *Octapad* are designed to process an "impact" pad output and convert it into MIDI events. Though originally provided for connecting Roland's own pads, in theory, you should be able to plug in any electronic drumpad and make it work. For acoustic drums, there are a variety of small microphones whose outputs can be used to drive the trigger input jacks. There are also several different types of contact mic's and trigger transducers that are designed expressly for this purpose—to generate a signal suitable for triggering drum sounds. You could probably even use something as traditional as a Shure *SM57* placed close to the drumhead.

Using A Non-MIDI Drum Machine

If you have an earlier-generation drum machine that doesn't have a MIDI drum capability, you aren't out of the game by any means. You can generate MIDI notes from the output of any non-MIDI drum machine by routing its individual drum outputs into the trigger input jacks on the *Octapad (Fig. 3).* The same circuitry that processes a pad output will process a drum sound. In fact, if you put the "Simmons Trigger" chips into a Linn, it's likely that the *Octapad* won't even know the difference between it and a real Simmons pad.

Here's something you should remember: Acoustic trigger inputs like to see a nice sharp "click" to work properly. If you're getting sloppy triggers or double-triggering, raising the pitch of your drum sounds can help. If you can install custom sounds in your machine, try using a sound with a sharp attack like a clave or sidestick, again tuned up. In severe cases, you may find it useful to equalize the sound before you route it to the *Octapad's* inputs. Rolling off the low frequencies and boosting the mid-range can help accentuate the attack transient of the sound, resulting in a cleaner trigger pulse. Whatever way you do it, you'll find that experimenting with MIDI drums can open up some new sound possibilities for you. Have fun exploring!

®1986, Mix Publications, Inc. Reprinted with the permission of the Publishers.

EVERY PICTURE TELLS A STORY.

Kenny Aronoff
"Laying It Down"

Get the closest look yet at the art of controlled power in DCI's "Kenny Aronoff - Laying It Down". Aronoff, the driving force behind John Cougar Mellencamp, graphically demonstrates how to generate more power and impact from the drums without losing any of the subtleties that make up a distinctive rock style.

Aided by an informative booklet with transcriptions of all exercises, Kenny shows how he does what he does best: from basic time-keeping to more complex rhythms and techniques.

"This is one of the most genuinely educational videos that I have seen."
Rick Mattingly *Modern Drummer*

"KENNY ARONOFF - LAYING IT DOWN" Price: $39.95 Available October 1
For more info or to place a VISA/MASTERCARD order, call:
1-800-342-4500 (in N.Y.S. call 212-942-6624) or send check or money order to (add $4.00 shipping — $7.00 outside U.S.):
DCI MUSIC VIDEO INC. 541 Avenue of the Americas, NY, NY 10011
In Europe: Music Mail Ltd., HST House, Wick Lane, Old Ford, London E3 2TA, England Tel 01-980 4001

DCI MUSIC VIDEO INC.

PROFESSIONALS DEMAND
THE BEST TOOLS AVAILABLE.

MANNY'S SUPPLIES
THE BEST SUPPORT SYSTEMS
NECESSARY TO HELP
ACHIEVE EXCELLENCE—

PROFESSIONAL TOOLS
TO ASSIST
IN CREATING
THAT EXCELLENCE.

Manny's — The Professional Choice.

MANNY'S MUSIC
156 W. 48th Street
New York, New York 10036

(212) 819-0576 Mon.-Sat. 9:00-6:00

FREE BROCHURE
on the world's
finest piccolo
snare drums.

Piccolo snare drums are coming back! In fact, they're ideal for discriminating concert percussionists and set drummers who need a distinctive second snare voice.

Noble & Cooley's new CLASSIC SS™ 3½" x 14" handmade maple piccolo snare drum is exceptionally sensitive, from the center to the rim. And it's available with classy red, white, black, or honey maple finishes.

Send us this ad today. In return, we'll rush more information to you and schedule a demo at your favorite drum shop.

NOBLE & COOLEY DRUM CO.
WATER STREET, GRANVILLE, MASS. 01034

Jackson continued from page 25

4- and 8-track machines became available, both companies had a similar approach. "From what I can tell, their formula was pretty similar to ours," says Booker. "They were recording all the time, and they just played those songs, until something happened with them. They had magic, but it came from hard work. There was competition between Motown and Stax; that was what Larrie Londin was hipping me to. Berry Gordy was telling them the same things Jim Stewart was telling us: 'Listen to *that;* why can't you play like those guys?' "

Al Jackson was hip to Motown. He was an admirer of, if somewhat dissimilar to, Bernard Purdie, who drummed on both Motown and Atlantic releases. Take for example, the drumming on some of Aretha Franklin's work—in particular, *Young, Gifted And Black;* Al's on this one. Place it side by side with another good one, *Let Me In Your Life,* on which Bernard Purdie plays (Rick Marotta, too), and compare the styles of Jackson and Purdie. Tracks on both LPs were cut essentially live, and thus, it was incumbent upon the drummers not only to keep time, but to make the time feeling *believable* from tune to tune. The comparison between the way Purdie and Jackson approach this is like north and south, respectively. Purdie's playing is showcased on the cut "Until You Come Back To Me." He's bubbling and exhuberant, punctuating the vocal "I'm going to rap on your door" with three sharp rimshots, and generally plugging crisp, tasty fills at the end of phrases and setting up choruses. Then we have Al Jackson on "Oh Me, Oh My (I'm A Fool For You Baby)." Mind you, the comparison isn't totally valid, since the tempo on the latter is considerably slower, but there's ample room for Jackson to move. He sneaks into the song, whisking a brush-end across the lathe-grooves of the ride cymbal. Otherwise, all we hear until the chorus is the kick and hi-hat, and then, at least until the song gets really under way, he's not *cracking* the backbeats. Gradually, he takes the reins, and his snare sound tightens up. In a coda preceding the out-chorus, as the band swells, he's given space in which to busy-up, but what he decides to do is stay, both sticks on the hi-hat, and his precise, syncopated 16ths glue the band together. Then it's almost a reggae feel to the fade. This track is a must-listen. Aretha tunes tend to compel the drummer to grandstand the changes around the drums, but on this piece, as on all Al Jackson tracks, we hear a sensible Al, who is helping the tune to play itself by underplaying himself. During the course of the Aretha tune, too, he demonstrates that rare ability to change feels several times without interrupting the flow of the music; the time doesn't budge.

It was at Stax that Al had the opportunity to hone these skills. While it may have been an atypical studio by today's standards, it sounds like a marvelous place to have gone to work every morning.

As mentioned at the outset, Stax was an old theater. Although the chairs had been removed, the basic shell and slope were left intact, as was the original speaker from the movie house. "That was what we monitored on," smiles Booker. "They kept that for ages, even after they had four tracks. It was literally eight feet tall!" After a take, the musicians would stay on the floor and have the results blasted through this monster. It was less than high-tech, but it worked for this room. Speaking of monitoring, if you've ever looked through pictures of Stax sessions (few as they are) and been puzzled at the fact that nobody is seen wearing headphones, the reason is that they were not used. With most takes done virtually live and with everyone in close proximity, headphones just were not required. The only problem, as Cropper pointed out, was that, while they learned the songs quietly with the vocalist, when it came time to record, the singer's voice was the only part that did not project through some sort of amplification. The vocals went directly to tape, and thus, they could not be heard.

"It was totally wide open," says Booker. "We built a few baffles for vocal booths, so to speak, for horns—gunny-sack-type baffles—and one for around the drums. The drums were built up on a platform behind a three-sided baffle. Al could barely see over it!" The point was, everyone could both see and hear each other. There were no booths, floor to ceiling, like today.

Steve Cropper remembers that much of the recorded material

sounded pretty dull—a problem he set out to rectify when he became interested in mastering. "I tried to EQ and bring out some of the highs. In the process of doing that, I accomplished three things: (1) we livened up the record a little bit; (2) we got a little bit more out of the snare drum, so you heard more backbeat; and (3) we got more pronounced diction out of the vocals. We're talking mid-highs, not high-highs. We had to roll off some low-end, since we had a problem at Stax with 60-cycle low-end. Some of the systems were built in such a way that they rolled almost everything off below 50 cycles, which really helped us a good deal. We were able to put a little bit back on at 200, which gave it a bit of a bump for dance music, and helped the bass line and kick drum."

What would be the need to enhance the snare drum backbeat when, surely, it was one element that would cut through all those open mic's in the room and predominate on a track? Cropper acknowledges the point: "True, but you have to remember that all that stuff was mixed-mono—*on the date.* So there was a big battle trying to keep the vocals above the band. In a lot of cases, the drums *would* win, but on the other hand, a lot of the music suffered because of keeping the vocals prominent. Unlike today, you didn't have the leverage."

At Stax, the musicians played loud enough to get a good sound in the old hall, but restrained sufficiently to facilitate the recording process. "Al played hard," Booker remembers. "He didn't play as hard as Larrie Londin plays; he played about half as hard! But he wasn't a soft drummer." Cropper agrees: "Al always maintained his stage sound. In those days, everyone competed in the same room, so you *had* to play a backbeat fairly hard." Duck remembers that, for the most part, Al was probably louder than his contemporary Roger Hawkins. Understand, we are not talking about volume as some value unto itself; it's just that, in the '80s, volume is achieved after the fact, in the mixing process. While a better drum sound is attained by hitting a little harder, the whole relationship has become distorted. Half the time, it seems, regardless of how hard the drummer is hitting these days, the sound coming out of the speakers is not the same as the sound that was put

CANNON USA

DRUMMERS' GLOVES

#UPDG

List 18.50

- No more sore hands or callouses
- Touch sensitive leather palm actually increases your grip
- Ventilated knit back allows your hand to breath
- Super lightweight
- Red or black or white
- Medium or large

Available At Better Music Stores Everywhere!

Universal Percussion Inc

MANUFACTURERS & DISTRIBUTORS OF PROFESSIONAL PERCUSSION PRODUCTS

Struthers, Ohio 44471

Phone: (216) 755-6423

$1759.00 LIST

(SERIOUSLY)

Are You A Serious Drummer?

Don't let our honest prices fool you. We hand-craft extremely high performance drum shells using an unprecedented new technology which allows us to precisely control volume, tone, attack, and sustain/decay charactertistics. Believe it. In our San Francisco shops, we custom-build any size shell, from 6″ × 5″ to 24″ × 35″, of 5 to 13 plies of select hardwoods. Every shell is tailored to the individual drummer, and that means we help everyone, not just "stars." If you have an eager mind, a driving ambition, and a sensitive ear, then send for our new book full of technical information, plus a comprehensive catalog of our drum line, and a sample of our shell—free. It is your ticket to a new way of thinking drums.

Enclose $2.00 to cover postage and handling.

R.O.C. MUSICAL INSTRUMENTS

(415)550-8600

64 Dorman, San Francisco 94124

centerrollsmusic
rollsmusiccenter
musiccenterrolls
centerrollsmusic

Percussion Keyboards
Guitars Multitrack Lighting
Sound Systems Amplifiers

703-533-9510

"Competitive Worldwide"

1065 West Broad Street
Falls Church, Virginia 22046

TRAP BAG™
Accessory Carrier

for carrying all of your hardware; stands, pedals, throne, cowbells, tamborines, mics-cords, stickbags, gigrug etc. the TRAP BAG™ is

A Good Idea
only from
Slobeat Percussion
P.O. Box 175 • Evergreen, CO • 303-697-4202

through the microphones, and the dynamics on the final product do not bear much relationship to the way in which the tracks were played. But to press the point, at Stax, it was a process somewhat like direct-to-disc: What you hear is exactly what was played.

Al Jackson is one of those few drummers whose cuts we sometimes play solely to admire the sound of the backbeat. Maybe Al's snare was so powerful due to the systematic underemphasis on toms and cymbals. More likely, it is due to his unique *touch.* Booker loved that sound. "He held the left stick with his hand *over* the stick, not under [i.e., he used matched grip]. He always played with the heavy end of the stick; yeah, he played the sock cymbals like that, too." Cropper adds, "Yes, and he had a talent for hitting the rim and the snare head at the same time so it really popped." This was a feature of Al Jackson's playing that shines through on all the records, with the possible exception of a few Al Green tracks. The point cannot be overemphasized: These days, 99% of the studio players hit the snare drum dead center; catching the rim at the same time is forbidden, at least for rank-and-file jobs. On the other hand, Al had perfected his snare drum approach to the point where he could catch that rim at exactly the same spot through the course of a song. Doing this, he got a perfect blend of highs (from the rim), mids (by activating the shell of the drum), and snare response.

The way Al heard it, Stax music called for mostly snare drum, bass drum, and hi-hat. His snare drum was made by Rogers, then in its heyday. The model was called *Powertone.* I queried everyone on this point; of the few Al Jackson photos extant, he's playing a metal Ludwig *400* on most.' *'Not* in the studio," was the consensus I got. In Cropper's words, "It was a grey-pearl Rogers snare—a wood shell. Possibly he used a metal shell much later, but on all the early stuff—Otis Redding and "Green Onions"—it was a Rogers wood shell. So was his floor tom; it was from the same set as the snare. The small tom was Ludwig, if I remember correctly. I know that his snare and floor tom didn't match his kick drum and overhead tom, and he just had the two, a small tom and a floor tom. His floor tom wasn't one of the bigger ones either." Booker agrees on the Ludwig kit and the Rogers snare, but he knows he's seen Al playing drums with a Gretsch logo, so it may be that Al employed other kits from time to time.

Willie Mitchell remembers the drums used on Al Green's records: They were his house kit. "We bought a set of Rogers drums, when Rogers drums were becoming popular. Al said, 'Let's buy these for the studio.' Al picked the drums out—black Rogers. It was a wood snare, regular size; we didn't get to the big, fat ones until after 1975." There was a 20" bass drum, 12" and 14" toms, and a 5" snare.

I always wondered about Al Jackson's cymbals, and again, I asked everyone about them. Steve Cropper gave the most enlightening response: "We didn't use cymbals that much; it was almost taboo to use a lot of cymbals. We didn't like the high end; we thought it offended the female buyer. It's true! Women bought more records than men, and they were offended by high end. They would hear that bright, sizzling high end, and they just wouldn't want to know about it. In their cars, almost inevitably, they would have the tone knob turned down so it was all bassy. That's one of the tricks of the trade!"

Market research aside, Al Jackson was as much a cymbal buff as any truly concerned drummer. Cropper remembers that "he had one great ride cymbal. Ain't no telling what that ride cymbal would be worth today if you could find it; somebody probably has it. That thing was amazing. It didn't sizzle like some of the cheap cymbals you hear today that just get in your way. It had a nice ring to it, and you could keep time with it. This was a Zildjian cymbal, and it was really big and really thick. There are lots of records it shows up on."

Booker says that Al would get really emotional about the way a particular drum or cymbal sounded. "He was always fussing about cymbals. He had lots of cymbals, but he didn't use them all at the same time. He made most of his cymbal sounds with his sock cymbal. That was what he played most, and what he set the tempo with and played the hardest. He would sometimes have holes put in

his other cymbals and put sizzles in them, I remember."

If anything, Al Jackson is remembered for a spacious drum sound. The fact is that, more often than not, the drums were dampened with this and that. The sound may have been wide open, but the drums were deadened. It seems to have been a Memphis tradition to place anything from a napkin to a cigar box over a drum to achieve a certain sound. "There was a lot of muffling going on," remembers Booker. "There were handkerchiefs on the snare drum, pillows in the bass drum, and all kinds of tape. He was always fooling with tape and always fiddling with the snares underneath the drum—adjusting them. As a matter of fact, I don't think he ever hit the head of the snare without there being a pad or something on it—although not necessarily *on top* of the head. He would take the top head off, tape a handkerchief or something underneath the head, and replace the head. He was always taking the drum apart. He did the same thing with the bass drum. A lot of times, the front head would be left on the bass drum." Probably it would be safe to say that, for the most part, bass drums were recorded with both heads in place at Stax.

Certainly at HI Records, for the Al Green sessions, the front head of the bass drum invariably was left in place. Willie Mitchell is very matter-of-fact on the question: "Yeah, we left the front head on it. We put a quilt inside it usually. It was tuned medium, and the mic' was two inches from the front head."

Speaking about HI, despite the difference in the way Al sounds on Stax versus HI, both studios were converted movie theaters! I always assumed that the Al Green material was recorded in a smaller room. Furthermore, I envisaged single-headed drums, tuned down, and heavily muffled. That really was not the case.

For one thing, at Stax, despite renovations, the old theater was left more or less *open,* with a few baffles here and there, including a couple of large ones suspended from the ceiling in an attempt to prevent sound from swimming around 40 feet up in the air. At HI, formerly the Royal Theatre, the layout was similar, with the control room where the old stage had been. However, the musicians were partitioned extensively in booth-like affairs and were situated in a line, starting with the organ at the entrance to the theater and ending with the drums at the bottom of the slope.

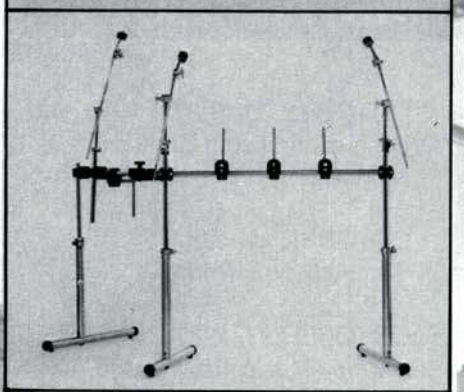
My assumptions about single-headed drums were not well founded. "Well, I tell you," said Willie, "the biggest thing is that I boosted two [RCA] *DX* 77 mic's eight feet up—about four feet off the top of the drums. Then I would use a Telefunken U67 for the snare drum. I would use an Electro-Voice 635 mic' for the 'foot.' No, the toms weren't close-miked. I'd take them from the overheads. The main thing is that we were trying to get a fatter sound. We would tune the drum down and try to make it spread."

I asked Willie about Al's trademark snare drum sound. One of the reasons it's so difficult to discern whether it's Al Jackson or Howard Grimes playing on Al Green cuts is that, oftentimes, Jackson is *not popping* the snare. Much of this is due to lower tuning, thus obscuring the trademark snare shell-ring evident on Stax releases. Somehow, at HI, they seemed to have lost one of the characteristics that make Al so readily identifiable, while exposing another side of his playing. Interestingly enough, Willie thinks that, on many cuts, Al may have been forgoing his usual rimshot backbeat and hitting the drum dead center with the butt end. He's not positive, though. "I thought Al played a different style for me than for Stax. I think he was a little more creative over here. Yeah, he was hitting the drums different, because I would EQ them a different way. See, the *DX* 77s are ribbon mic's, and they have a pretty sound—not a hard sound."

Granted, but there were the same ribbon mic's at Stax and sometimes on the snare, to boot. Probably the biggest reason was that, at Stax, *no* overheads were used, at least for the lion's share of the catalog. There would be the aforementioned snare drum microphone, one on the bass drum within a couple of inches of a muffled front head, and one placed low between the two toms, below the cymbal line. The rationale precluding the use of overheads was that any advantages they would afford in enhancing Al's drum sound would be outweighed by the leakage factor, remembering that the partitioning at Stax was not as extensive as it was at HI. Any drum overheads would have picked up stray horns, piano,

THE COLLARLOCK BAR SYSTEM

Connect with the Future.



Brains,

An unbelieveably intelligent system of component drum hardware with the flexibility to position all types of acoustic and electronic drums, cymbals and accessories in an endless variety of drumset configurations.

Brawn,

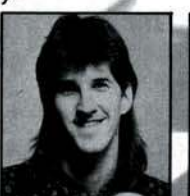
Here's the beef! Strong and dependable, Collarlock's precision castings, fittings and supports provide rock solid reliability in the studio and on the road.

and Beauty.

The clean look of Collarlock's Stainless Steel Bars and black finish "Fast Clamps" offers a distinctive alternative to the clutter of conventional drum hardware.

used and endorsed by-

Graham Lear (Santana)



Chad Wackerman (Allan Holdsworth)

Joe Franco (Twisted Sister)

COLLARLOCK
#3-12320 TRITES ROAD
RICHMOND, B.C. V7E 3R7
CANADA
(604) 271-2544

exclusive US distributor
DRUM WORKSHOP, INC.
2697 LAVERY CT. #16
NEWBURY PARK, CA 91320
(805) 499-6863

organ, bass, and vocals. Given the simplicity of recording consoles, the leakage into drum overheads would have created mixing problems more annoying than what already existed during those live sessions.

Differences aside, it remains that Stax and HI developed sounds that were benchmarks in the industry. Both were purveyors, in their separate ways, of the Memphis Sound, distinguished by a clarity of individual instruments, with great emphasis on the rhythm section. However, it's not the emphasis embodied in the '80s gated, larger-than-life snare drum—in itself, an erroneous focus on one element of the drumkit, often to the total exclusion of musicality. Rather, the Memphis Sound is a keen portrayal of the rhythm section, recorded in its natural balance. In Duck's words, "The Memphis Sound was the rhythm section. It was good *separation:* If you like organ, you can hear organ, guitar, and so forth."

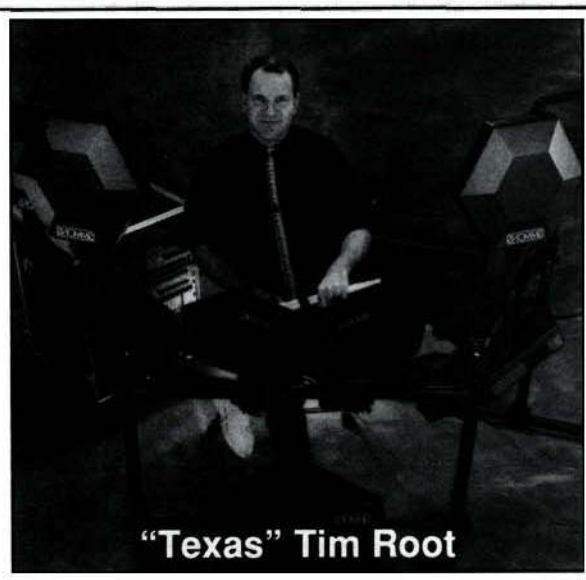
Both Howard Grimes and Al Jackson worked exclusively out of Memphis. For Howard's part, he did a fabulous job on Al Green albums. When I began this piece, I assumed that most of my favorite Al Green tunes, like "Jesus Is Waiting," "Take Me To The River," and so on, were ones on which Al Jackson played. Well, I struck out on those two and others: They were Howard Grimes. Over a couple of phone calls, Willie reached back to remember which drummer played what. Here are a few on which Willie was adamant: "Call Me"—Al Jackson; "Have You Been Making Out OK"—Al Jackson; "Beware"—Howard Grimes; "Stand Up"—Howard Grimes; and the one with the beautiful solo drum intro, "So Glad You're Mine"—Howard Grimes! Generally, though, according to Cropper's research, the major Al Green radio hits featured Al, for one reason or other. According to Willie, it was often a toss up as to who would play: "I used to have two drummers at sessions. They would switch. I'd try to cut something, and the first guy to get to the drums would cut it! When Al really got busy in the Stax studio, I brought in Howard Grimes. Al would let Howard play when he was busy!"

Why, above all, the reverence for Al Jackson, a decade following his death? It's his extraordinary sense of time. In those days, recording without the sacred click track, you could set your watch to Al: He was precise and unwavering. There are numerous anecdotes about Al's legendary prowess in this area. According to Cropper, "He was the best timekeeper I've ever played with, and I guess I owe him a lot in teaching me about time. People use me on guitar because I play good time, and I think Al was the main influence. I tell people today, 'Hell, I played with a drum machine 15 years ago; his name was Al Jackson.' If we made 40 takes of a song—if we cut it all day long—you could edit the intro of the first take with the fade out of the last take, and the tempo would be identical, unless somewhere in the middle of the session we had a meeting and decided that the groove should be faster or slower."

And they never used a click? "No, never, ever," says Cropper. "One time we tried to put a click to Al when we went to Tulsa to cut Leon Russell. About an hour went by, and somebody said, 'Get rid of that damn click track, and let Al Jackson play the drums.' That was the *Will O' The Wisp* album. The worst thing you could do was to make Al play to a click track." The reason the click and Al were like oil and water was that Al needed the freedom to change the mood of a song and give it dynamics, without actually changing the tempo. It made playing the songs more interesting according to Cropper: "He and I used to purposely delay the backbeat a fraction. We did that as a team, and you can't do that these days. You can't give a machine emotion, and that's what Al Jackson was doing." Booker agrees: "We were dealing with *groove,* and groove dictates tempo just like a click track does. Lyrics fit into a tempo just like a click track does. You can tell when you're too fast or too slow. Al could do that; we wouldn't lose a tempo when we were with Al, but with other drummers, we would."

Keeping time without the aid of an external device, either click or drum machine, has been de-emphasized of late. If it were possible to clock Al's tracks, would they be accurate metronomically? I discussed this with Steve Cropper: "I've never tried it, but if you put a click track to 'Try A Little Tenderness,' I bet it wouldn't hold. The click will get off. Al was such an emotional drummer; you don't notice it moving, so basically, it's correct. But it's got to

SIMMONS
ELECTRONIC DRUMS
PRESENTS
"1987" CLINIC TOUR
FEATURING
"TEXAS" TIM ROOT
WITH THE
Silicon Mallet
SPM8:2 - MIDI mixer
MTX9 - Drum & percussion expander


"Texas" Tim Root

OCTOBER "1987"

OCTOBER 2, 3, 4, 1987
Knut Koupee, Indianapolis, IN

OCTOBER 4, 1987
Drome Sound Expo, Colonie, NY

OCTOBER 5, 1987
Percussion Center, Ft. Wayne, IN

OCTOBER 12, 1987
Milano Music, Mesa, AZ

OCTOBER 13, 1987
Guitar Center, San Diego, CA

OCTOBER 16,17,18,19, 1987
A.E.S., New York, NY

OCTOBER 20, 1987
Long Island Drum Center
N. Merrick, NY

OCTOBER 21, 1987
Sam Ash, New York, NY

OCTOBER 27, 1987
Hermes Music, Brownsville, TX

LET AKG GIVE YOU A HAND . . . OR TWO.

Who needs a headset mic? Everybody. Who likes them? Nobody. . . the way they used to be. But all that's changed since the AKG C 410 hit town. Feather-light, snug, comfortable on any head, almost invisible in use, virtually indestructible — tie it in a knot and it'll spring right back into shape — the C 410 is the perfect mic for guitarists, keyboardists, drummers, engineers, vocalists . . .

And no tradeoffs either. The C 410 doesn't buy comfort at the cost of quality. It offers the full-frequency response of a prepolarized cardioid condenser, is plug-ready for anything with 9 to 52 volt phantom power, and there's even a model for wireless applications.

So who needs an AKG C 410? You do. Because you've got better things to do with your hands.

AKG acoustics

77 Selleck Street
Stamford, CT 06902

© AKG 1987 ®Akustische und Kino-Geräte GmbH, Austria Product design subject to change.

budge somewhere, especially in that song. When he goes into the 'click time' with the rim cross-stick—click, click, click—that's pretty amazing for a drummer to be able to do that and hold it all together. He had it in his body; he *heard that.* It was his idea to put that time thing in that slow ballad. If you listen, I'm almost playing a calypso beat, which holds back and glues that beat together."

The ability to play at slow tempos is a hallmark of the great drummers. The ability to wait the distance for the next beat to come along is a talent analogous to that of the ballet masters who seem to suspend their bodies in mid-air.

Al Jackson not only played well at grindingly slow tempos, but he seemed to prefer them. More than once, this predisposition frustrated bass player Duck Dunn: "Ninety percent of the time, Al was right. I'd get a little irritated sometimes, but I would keep it to myself. His tendency would be to take the tempos slower than I could feel them. I can give you a perfect example: 'I Thank You,' by Sam & Dave. I always felt that song could have been more ball-of-fire. There again, that's an example of how creative he could be. He'd take something like 'Cross-cut Saw' [Albert King] and come up with *those* beats."

Al's convincing treatment of ballad tempos was something of an obsession. You didn't play *with* Al Jackson, notes Cropper. "When you played on a session with Al Jackson, you played *to* Al Jackson! Today, you go into the studio, and the drummers are playing to the artists who are there. When you went in with Al, you played to *him. He* controlled the tempo, the flow, the mood, and the dynamics. He was in total control, and he would not budge from that position. He would actually argue with you; I mean, it was a major meeting when we said, 'Al, it's too slow; we need to pick the tempo up.' And don't ever say it's picking up at the end! You might get a drumstick between the eyes! Al, as long as I knew him, never admitted to ever rushing or slowing up on a record."

What is it that makes some drummers appear to be losing the time feel, while others seem to be holding things together? Generally speaking, the drummers who are staying solid are the ones displaying the conviction that they're playing for keeps. Al Jackson had that art of chugging ahead, rarely upsetting the time flow. Sometimes, instead of doing a fill, he would change his pattern going into a chorus in order to add urgency without stopping to interject. Otis Redding's "Love Man" is a case in point; Al goes to rigid, straight 8ths on the bass drum and just flogs it to death—simple device, dramatic, and not the repertoire of the average "session drummer." There are example all over the catalog of Al's inventiveness. Like Willie Mitchell said, Al was not a restricted drummer. He had chops; he just didn't use them. Why bother? He'd just as soon go for something primitive, like a rimshot across his first tom or a bass drum accent to swing the mood. When Al did something, there was no mistaking it. Recording as much as he did, he played clean. If he played a ruff, he'd play a *ruff!*

But Al's flourishes, while well documented, are the exception. He took genuine pride in simplicity. He didn't feel that the drums were on a record to dominate. Drums were pulse, and Al's calling was keeping the time honest.

But in light of that, there's a consensus that Al Jackson was one thing in the studio and another thing live. The 1967 *Stax/Volt Revue—Live* album has Booker T. & the MG's opening with "Green Onions." Is this the same Al Jackson actually allowing a section to *drag,* following the initial vamp? I tossed the allegation at Duck Dunn. "Oh yeah. Al live was a lot different from Al in the studio. In the studio, he was the image of precision. Live, he played harder and did more tricks." And he loved it, remembers Cropper: "On stage, Al would know how to read an audience within two minutes of the first song, and he would know almost instinctively what song to call next. We would look to Al as if to say, 'Do we do our regular show, or . . . ?' At times, he would say, 'No, do so-and-so.' And he would have the people going nuts! When Al got rocking, he would kick his stool back, and stand up and play the drums—unbelievable!"

And of course, live playing was fertile ground for invention. The way Duck Dunn tells it, "Al busted a snare in Europe. I think it was in 'I Can't Turn You Loose.' In the next tune, 'Respect,' you can hear him playing a cross-stick on the tom. I think that's how he

How to make a living playing drums.

Never before has the music industry demanded so much from drummers and percussionists. Only through years of trial and error did today's top players become versatile and confident enough to handle any style and any playing situation.

If you're serious about joining the select group of musicians who make their living playing drums or percussion, the knowledge and experience you need is now available under one roof—at the acclaimed Grove School of Music in Los Angeles. Grove's exceptional Percussion Program is an intensive one-year course of study to give drummers/percussionists an efficient path to artistic and commercial success. Students from more than 30 countries have found the Grove School to be the most *practical* place to launch their music careers. All Grove instructors are working professionals based here in the entertainment capital of the world, where opportunities in the contemporary music scene are at your doorstep.

1. Learn from the best.

In the Grove program, you'll learn studio and performance technique from some of the most respected names in the business. You'll study a variety of styles and drumset applications with Program Director Peter Donald, and you'll concentrate on rock, funk and fusion with groove master Dave Garibaldi. From the Latin percussion classes of Luis Conte to Dan Greco's studio percussion class, you'll benefit from a teaching staff that's literally played thousands of major gigs in every aspect of the entertainment industry.

Dave Garibaldi, Peter Donald

2. Become a complete musician.

To help you meet the versatility challenge, Grove will work you through more than 20 styles of music. You'll be regularly involved in different ensembles, playing jazz with big bands and small groups, pop and show music with a 30-piece orchestra, and funk, rock and other styles with small contemporary units. Throughout the program, you'll improve your coordination and develop your sightreading skills. And since the Grove School is one of the premier places in the world to study music theory, you'll finish the program as a *complete* musician with a new freedom in your playing.

3. Tour the world of percussion.

Since versatility goes beyond the drumset, Grove will get you comfortable with Afro-Cuban, Brazilian and Caribbean rhythms and the instruments and "toys" that bring them to life. You'll study a broad spectrum of authentic Latin hand percussion, mallets and tuned percussion. And you'll learn their applications for film and television music, records and live performance.

4. Conquer drum machines and electronic drums.

Competing as a drummer means staying on the cutting edge of rhythm technology. As an integral part of the Grove program, you'll study drum machine programming with innovator Dave Crigger, as well as

playing and programming electronic percussion. Through hands-on experience with state-of-the-art equipment, you'll also learn how to use these tools to enhance acoustic drums in the studio and on stage.

5. Round yourself out with your other talents.

Since Grove offers 11 different full-time programs, students have the unusual opportunity to "minor" in programs such as Songwriting or Vocal Performance. Workshops range from Video Production to Record Production to Keyboard Synthesizers. We'll tailor a complete package to fit your personal goals.

6. Get a competitive edge.

The Grove Percussion Program begins each January and July. You may qualify for financial aid. And if you're concerned about getting a college degree, our accredited courses can be part of your B.A. in Commercial Music through our affiliation with Laverne University.

So if you want to make a living playing drums or percussion, we'll send you more information. Just send us the coupon below to see how you can get a competitive edge, or call us at (818) 985-0905.

Grove School of Music.

Mail coupon to: **Grove School of Music**
12754 Ventura Boulevard
Studio City, California 91604

Please Print:

Name _____

Street _____

City _____

State _____ Zip _____

Phone ( ) _____

MD 10/87

☐ I'd like to know more about the Percussion Program.

☐ I'd also like more information on the other programs I've checked below:
- ☐ Songwriting Program
- ☐ Vocal Program
- ☐ Bass Program
- ☐ Guitar Program
- ☐ Keyboard Program
- ☐ Synthesizer Program
- ☐ Composing and Arranging Program
- ☐ Film/Video Composition Program
- ☐ Recording Engineering Program
- ☐ General Musicianship Program

New Master Class with Harvey Mason

STICKS ALIVE!

A stick for every style!

MAX-STIKS have the feel, response, durability and economy all hard working drummers have been looking for. Whatever your style; Rock, Jazz, Concert, Symphonic, Drum Corps, Country Western or Heavy Metal, **MAX-STIKS** has a stick especially suited for you. **MAX-STIKS** are also ideal for cymbal work!

MAX-STIKS, made of Carboflex, have all the shock absorbing qualities of hickory but are virtually unbreakable. **MAX-STIKS** has a unique one piece construction, which means no tips to come off while playing! They will outlast any wooden sticks and outplay any synthetic models on the market today.

Try a pair today at your nearest drum shop or music dealer – or write to MAX-STIKS for your free catalog and price list.

"MAX-STIKS feel and play great and last longer!"
Larrie Londin
Drummer's Drummer
and Clinician

MAX-STIKS

D&F Products, Inc.
6735 Hidden Hills Dr., Cincinnati, Ohio 45230

LOWEST PRICES!

Best Selection and Service

Authorized Dealer of all major brands
of Acoustic and Electronic Drums and Accessories

"We will beat any Advertised Price."

Call or write for our FREE discount flyer

T-Shirt
$5.00 (plus
$1.00 shipping)

Front

Back

ATLANTA
PRO PERCUSSION, INC.
2526 Spring Road • Smyrna, Ga. **30080**
(404) IDO-DRUM (404) 436-3786
Call Information for our toll free number

came up with the sound they used on the Al Green albums—hitting the snare and tom at the same time; it actually came from the mistake of breaking the snare head. Every mistake makes somebody happy, and that mistake made Al happy. He was the first one I ever heard do that."

No doubt about it, a new collective behavior was amassing in the late '60s—the pop festival. Backing Otis Redding at the gig immortalized in the film *Monterey Pop,* the MG's enjoyed escaping Memphis cabin fever. And at the Atlanta Pop Festival a couple of years later, Al had a field day, playing his spot with his head wrapped in a towel in the sweltering heat. The trips to England and Europe, and the festivals, were a chance to break the color barrier, which was never an impediment to the collaborations at Stax, but nevertheless segregated the record-buying public. Cropper: "We never talked about segregation. We were a mixed group, and that was it. When all that crap went down, it was a terrible thing and affected us greatly. Until that time, we never had problems. We just went our way, and life was good. Al would always take care of me. We were a close group; we loved each other."

Al, who liked a party, enjoyed socializing with a variety of artists, and he made several key connections. Jackson was instrumental in getting Janis Joplin to appear on a televised Booker T. & the MG's Christmas special. Although Al's drumming was already legendary, he was effectively out of circulation, closeted away at Stax. He enjoyed the bits of recognition that came his way. Back in May 1978, Jim Keltner told *down beat* that, in making the transition from his jazz experience to the session field, "All I attempted was to copy the drumming styles of the late Al Jackson, who played everything so exquisitely."

"I got a chance to watch Al play on a Bill Withers date," Keltner recalls. "I had seen him at the 1969 Atlanta Pop Festival, and I was amazed at how simple he played. He managed to lead and be a powerful force with a tiny drumset. I loved the fact that he used just two toms, a little 5" snare, and a 20" bass drum. It was more like the conviction he played with, rather than the strength. He pumped it out, but he wasn't killing, you know. You could *feel* it more than hear it."

When Jim got a call to play on Bill Withers' hit LP *Just As I Am—Jim* plays a few tracks, including "Better Off Dead"—he asked if he could come down for the balance of the sessions and watch Al Jackson. "They played 'Ain't No Sunshine When She's Gone.' It was at Heider's Studio 3, which is where I worked all the time in those days. They used to give me a bunch of crap, like, 'Can we do this to the drum? Let's take out the ring so we don't have any unwanted overtones.' It was those days, you know; thank God they're gone. The thing that blew my mind was that Al Jackson walked in and nobody said *anything* to him. He sat down, and his drumset had come right out of the boxes; it was brand new. I don't remember him tuning with a key or anything! He may have tightened the snare a little. He just sat down and played what was there. He played so beautifully and simple. Listen to that record. The snare's got a funny sound, in a way. It doesn't have that 1970s deep, coated-*Ambassador* sound. It just had a raw, kind of weird, unpolished sound. And I thought, 'He gets away with that, and it sounds so good.' " Imagine the respect Al Jackson must have commanded, and the inner confidence, to be able to forgo the whole masking tape and pillows routine!

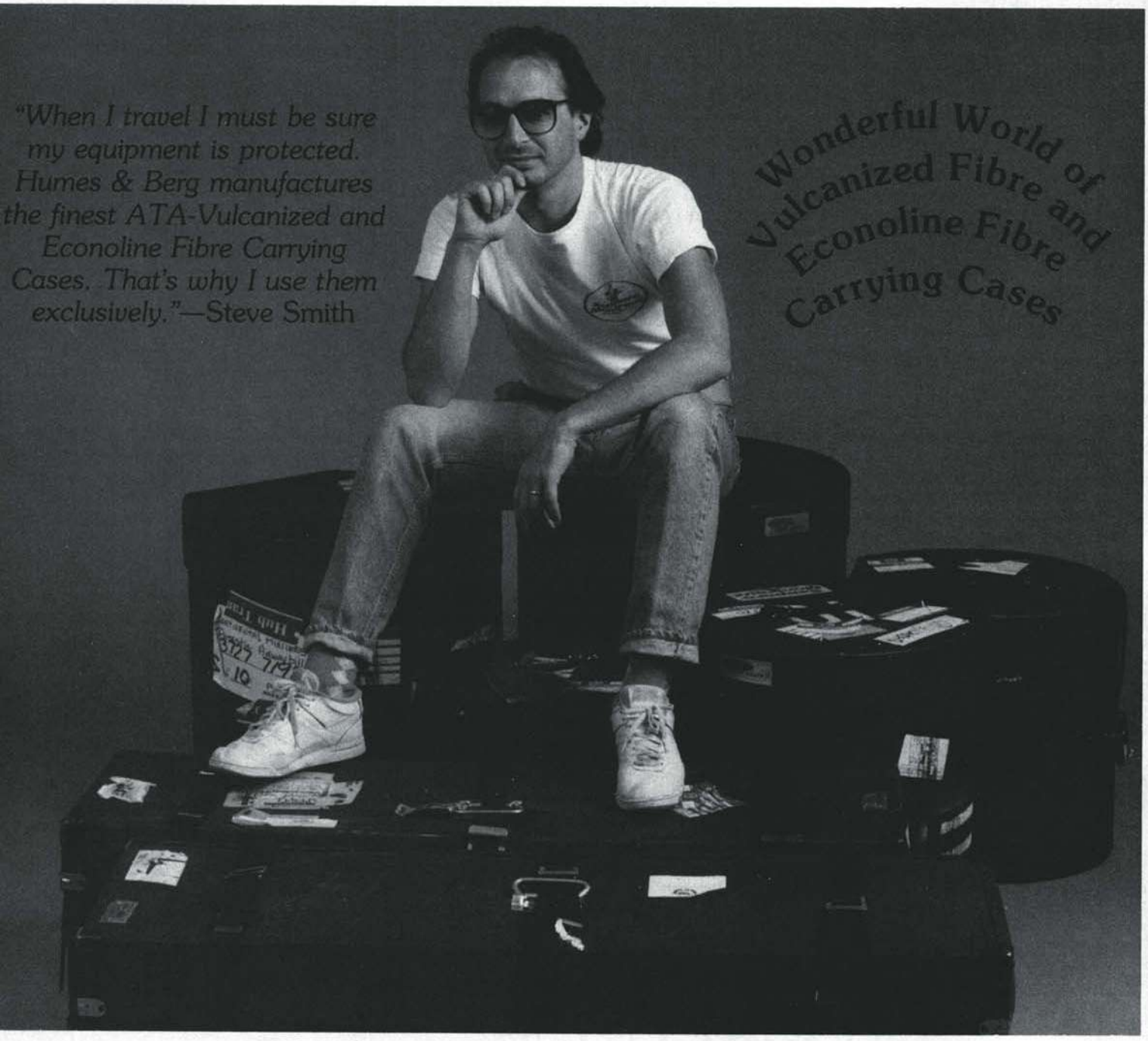
One thing's certain: Al Jackson may have been one of the most recorded drummers in history, but he sure wasn't your basic "session drummer." When he cut a track, he cut it his way. If he felt like standing up while playing, just to drive the band, he'd do it. And he was not about to accommodate any third-party opinions on the way his drums sounded. It's a pity that he didn't survive to see his snare drum sound come back into favor. The tighter tunings and distinctive rimshot backbeats, forsaken in the '70s, are with us again.

One of the reasons Al Jackson was secure in his dogmatic drumming was that he had a steady job. He wasn't looking over his shoulder for the next contender, and he wasn't a slave to fashion.

HUMES & BERG MFG. CO., INC.

4801 RAILROAD AVENUE EAST CHICAGO, IN 46312

Steve Smith, Drum Superstar, says I am confident my equipment is totally protected with Humes & Berg Fibre Cases.



ALL HUMES & BERG PRODUCTS ARE AVAILABLE THROUGH YOUR FAVORITE MUSIC DEALER

If anything, it was the opposite. Working as they did for years, comfortably banging out tunes in the same old theater, the MG's did feel an inertia. For one, Booker felt things could have been updated; it was one of his criticisms of Stax, circa 1969. Indeed, they all had fun making the album *Melting Pot* away from Stax. That record, which sold well, was an encouragement, and while it still had a strong foothold in the '60s, it had a freshness. Of course, it's one thing to talk about rejuvenation and another to be the one to break a long-standing formula that had sold millions of records. Booker found that he could do more in California, working occasionally with the group on creative projects. Although he felt guilty about leaving, he felt that it was just a matter of time before the others saw it his way.

Not surprisingly, the projects that the remaining MG's have undertaken have nothing much in common with the Stax sound. Booker has done solo albums, has produced artists like Rodney Crowell, and does sessions: Steve is a producer—he did an album with Stuff—and has participated with Duck in the Blues Brothers shows and albums, including a recent reunion (minus, of course, John Belushi). Steve works out of California and commutes to Nashville. Duck has remained faithful to Memphis, but until recently, spent a good deal of time on the road with Eric Clapton. His new band, The Coolers, features Steve Potts, who drummed on recent Al Green records.

I found it encouraging to talk with Jones, Dunn, and Cropper about various drummers. Despite the fact that they had lived and breathed the same air with as perfect a timekeeper as ever was, they were remarkably appreciative of the idiosyncracies of each drummer we chanced to mention.

A common thread has been a drummer who some say is the inheritor of the Al Jackson crown, Steve Jordan. There is something of Al in the way Jordan tunes and hits his drums. True, Steve is a little louder, busier, and certainly lays into those cymbals more, but he's got that strong conviction when he plays and that ability to make a simple beat sound amazingly dramatic. Nobody I talked to would admit that Jordan's time feel remotely resembles Jackson's; it's more in the *approach* to his instrument. Duck: "I don't know what to call Jordan. He's just on fire. Don't ever try to play on top of him; it's a losing battle! You can't make Jordan rush. Once he gets it to where he feels it, it won't budge."

Maybe the lesson for us is that no drummer will replace Al Jackson, but we can all grab a piece of his attitude. Al didn't start playing a song until he felt he knew where it was going and that he had something to add to it. And he had lots to add: He co-wrote a score of tunes with the MG's, Al Green, and others. He probably wouldn't have enjoyed a jingle call or a three-hour session on which two tunes are rattled off. He wanted the time to listen to a tune, to the lyrics, and if necessary, to rearrange the song to make it feel better. Steve Cropper told me that Al never felt pressure from anybody. I like the way Duck put it: "Nothing ever bothered Al musically—not a thing. Al had the disposition I wish I had: He knew his limits; he knew what music he was going to play in life. He could talk to people, and just by talking to them, he would know if he could fit. If he didn't feel he could do it, he just wouldn't bother."

There's lots to be learned from the example Al set. As far as actually teaching, Al never really bothered, except once: The student was Carl Cunningham. Booker gives Carl a pretty high rating: "He was the only drummer who could take Al's place. If I couldn't get Al, I would use Carl. He was just like Al, but maybe 20 years younger. He was the little kid who was always sitting behind the drums when Al played. Talk about a protege—he was always under Al's feet! He played on the original Bar-Kays stuff, and he would have evolved into another Al Jackson." Unfortunately, Carl went down with Otis Redding in that fateful plane crash in 1967.

It would be difficult to imagine Al Jackson making the transition from the slack-headed, fat drum sounds of the '70s to the electron-

THE LARGEST DRUM SHOP IN THE WORLD
HAS THE SMALLEST PRICES.

WE BEAT PRICES NATIONWIDE!
CALL US AND WE'LL PROVE IT TO YOU.

BE SURE AND ASK FOR OUR TOLL-FREE ORDER NUMBER.

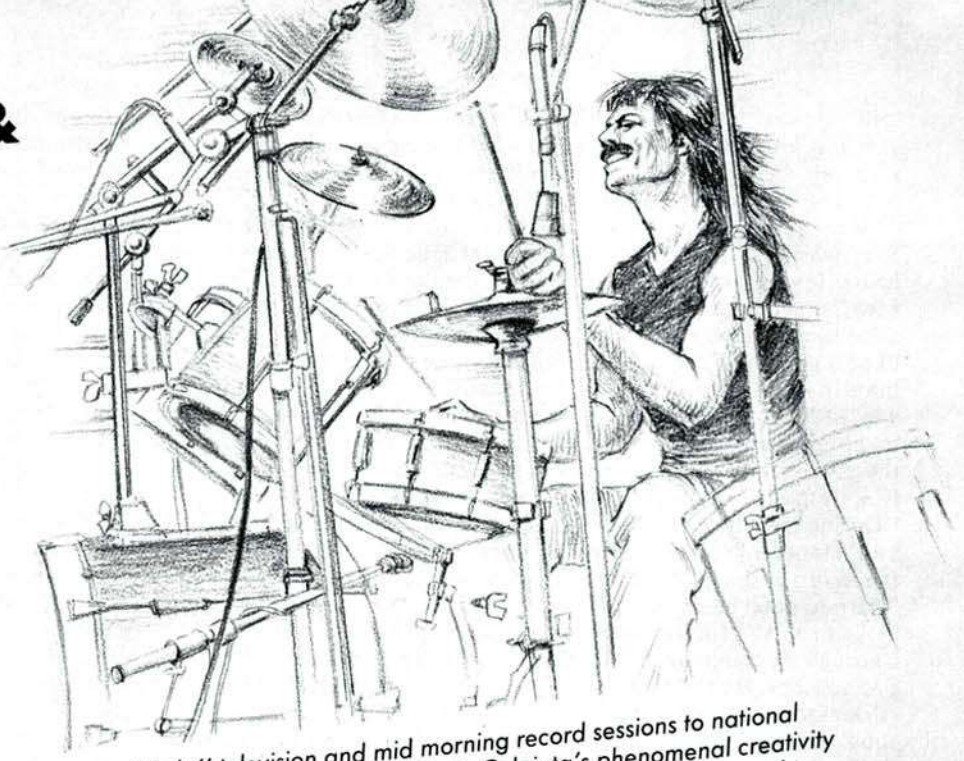
1-713-781-DRUM

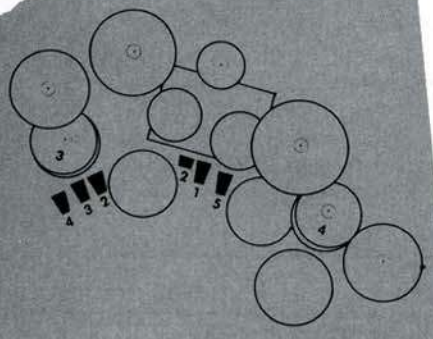
5626 SOUTHWEST FRWY. HOUSTON, TX 77057

THE DRUM/KEYBOARD SHOP

VINNIE COLAIUTA & DW HIHATS

Creating New Directions





1. DW 5000 CX Bass Drum Pedal
2. DW 5002 Double Bass Drum Pedal
3. DW 5500 Turbo Hihat
4. DW 5502 LB Remote Hihat
5. DW EP1 Electronic Trigger Pedal

Vinnie Colaiuta's Pedal Plan

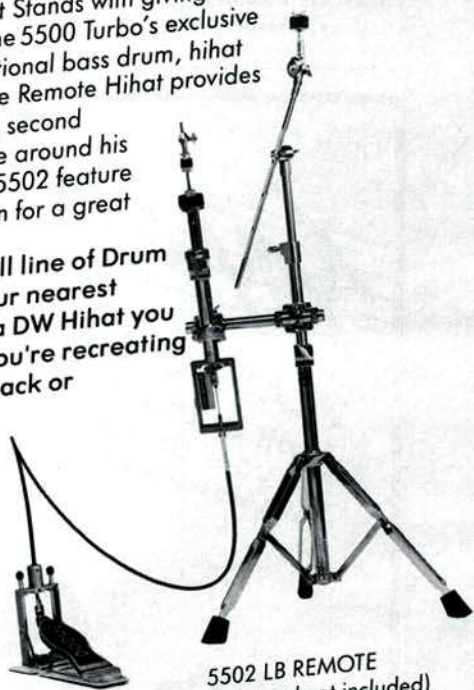
From "Late Night" television and mid morning record sessions to national concert tours and local drum clinics, Vinnie Colaiuta's phenomenal creativity and technique have made him one of the most influential drummers on the contemporary drumming scene. With a one-of-a-kind style that is adventurous, daring and explosive yet always on target, Vinnie's breath-taking work with top international artists in a variety of musical situations is creating new directions in drumming—expanding the capabilities and responsibilities of modern drummers.

Vinnie credits Drum Workshop's 5500 Series Hihat Stands with giving him the flexibility and control he needs to be so consistently creative. The 5500 Turbo's exclusive dual leg design allows convenient placement of additional bass drum, hihat and electronic trigger pedals while DW's 5502 Cable Remote Hihat provides the additional advantage of being able to position a second set of foot operated hihat cymbals anywhere around his kit. And, like all DW Hihats, the 5500 and 5502 feature super-smooth action and sturdy construction for a great cymbal sound.

See DW's Hihats along with the full line of Drum Workshop pedals and hardware at your nearest authorized DW dealer. Because with a DW Hihat you can be more creative, too; whether you're recreating your favorite Vinnie Colaiuta drum track or creating new directions of your own.

The legs on the 5500 and 5500 Turbo Hihats rotate to allow multiple pedal set-ups and are removable for double bass or rack mounted drumkits. Another DW exclusive!

5500 TURBO



5502 LB REMOTE
(Cymbal stand not included)

DW HIHATS

Used by today's most creative drummers including Vinnie Colaiuta, Terry Bozzio, Fred Coury, Sonny Emory, Graham Lear, Ed Shaughnessy, Tico Torres and Chad Wackerman.

Drum Workshop, Inc.
2697 Lavery Ct. #16, Dept. MH, Newbury Park, CA 91320
(805) 499-6863

To receive your copy of DW's PEDAL PLAN catalog send $2 for postage and handling along with your name, address and zip.

ically induced '80s. Steve: "He was very aware that things were changing around him, but he didn't want to change. To be honest with you, he was a bit of a diehard. He didn't want to give up anything. He thought some of the new stuff was kind of stupid."

Al missed the group when it broke up, and he missed his home, Stax, when it dissolved. Despite the fact that he was owed money, he was loyal to the company to the end. Similarly, he never let his new-found riches, achieved via this tenuous "studio thing," push aside his druthers. He liked a Scotch or two, he liked a party, he liked a good time, and he liked an assurance that he would continue in the fashion to which he was accustomed. Perhaps that is why Al Jackson never gave up his other job, one totally unrelated to the ups and downs of the music industry. When I queried each of the guys on this, we would have a chuckle, but there was an underlying respect for Al's sense of business and proportion. Booker: "During the whole time, Al ran a service station in South Memphis. He never let go of the service station, because he never trusted the record business. We'd be out on the road; he'd call the station! That was good business, you know."

And so, Al's future was not predicated on the status of Stax. Through the company, he had gained contacts and had done some pop sessions. He also had a standing offer to work at HI Records. Al Jackson was going strong in 1975 when he was felled by gunshots, ironically in Memphis—the last place he wanted to leave, despite Booker's entreaties of a better life in California.

It's a mystery why someone would want to murder Al. Like Al, Duck stayed in Memphis. He knows of no illicit dealings or of drug-trade involvement.

Everyone was surprised. Granted, Al was not one to suffer any heat from another human being, but he wasn't one to seek a fight either. He was also not in the sort of business to develop a list of enemies or be on someone's hit list. And while he always flashed a wallet full of cash—Booker never saw him with less that $600—that was scarcely a motive for murder. Sadly, he may just have been in the wrong place at the wrong time.

Al, in Steve Cropper's words, was a "concerned, sensitive musician." He could sometimes be loud and boisterous, but never without reason: "I came in with a new guitar one day," Cropper remembers, " and he said, 'What are you doing with that damn thing? Go get your *Telecaster,* so we can cut the song!' Albert King got so mad at Al one day that he threw down his guitar and walked out of the studio, but Al was right. He just rubbed Albert the wrong way. We had to go out, get Albert, and say, 'Look, Al didn't mean it personally. He's just trying to get the song cut.' "

There was rare loyalty, unanimity, and love in this group. It was also an anomaly in the South—a racially integrated union. This is why the music of Stax is so universal. It's not fusion or crossover music; it's the stuff that flows from the depths—from the family. You can hear odds and ends of all sorts of musics breathing through the members of the MG's with their varied backgrounds. But, above all, Stax made soul music.

We should let Al Jackson take it out. In an interview with Phil Garland, he offered a sensitive perception of what it is that confers a timelessness on their music: "Country music is the white man's folk root, but once a cat has lived the life, then he's also been exposed to *our* type of soul. *Then* you've got a combination that is hard to beat. It's my belief that soul comes from a cat's folk roots, regardless of what color he might be. He has his own soul. But in today's white market, the general market that uses the term soul, they think of Negroes only. But on the basis of statements we've made here, I'd say that soul has no *color* . . . .Musicians can get together regardless of *what* color they are. They have one thing in common . . . .It's so basic. You're being yourself and doing your own thing."

DYNACORD

Advanced Digital Drum System

▲ADD-SOUND AMPLIFICATION PACKAGE
The powerful combination of Dynacord's **Gigant V** 8 channel, 200 watt amplifier/mixer fully loaded with on-board digital effects and a pair of **FE 15.3** 3-way speaker enclosures provides the perfect sound system for clean, undistorted reproduction of the ADD-One's full range of electronic drum frequencies.

▲ADD-POWER PADS, POWER KICK AND PAD CADDY
Dynacord drum pads and hardware are based on a streamlined concept that places equal emphasis on form **and** function to create an innovative, versatile and visually appealing design that is also comfortable, responsive and **exciting** to play on.

▲ADD-DRIVE SAMPLER/ DISK DRIVE
Greatly expands the sound and external program storage capability of the ADD-One by allowing **high-quality,** variable user **sampling** as well as disk storage of program data-all accessable by the ADD-One's on-board microcomputer and extensive sound processing controls.

▲ADD-ONE DIGITAL DRUM CONTROLLER
The best sounding, fullest featured, most flexible electronic drum unit available today-including a wide selection of **studio-quality** digitally sampled sounds and a full complement of analog sound generators along with 28 programmable sound parameters, 124 memories, MIDI, **acoustic drum triggering capability**, panning, echo, flanging, gating and much, much more!

Hear the amazing ADD System at your local Dynacord dealer today or, to learn more about Dynacord Electronic Drums, contact:
DRUM WORKSHOP, INC. 2697 Lavery Court #16, Newbury Park, CA 91320, (805) 499-6863

The Pretenders' Blair Cunningham

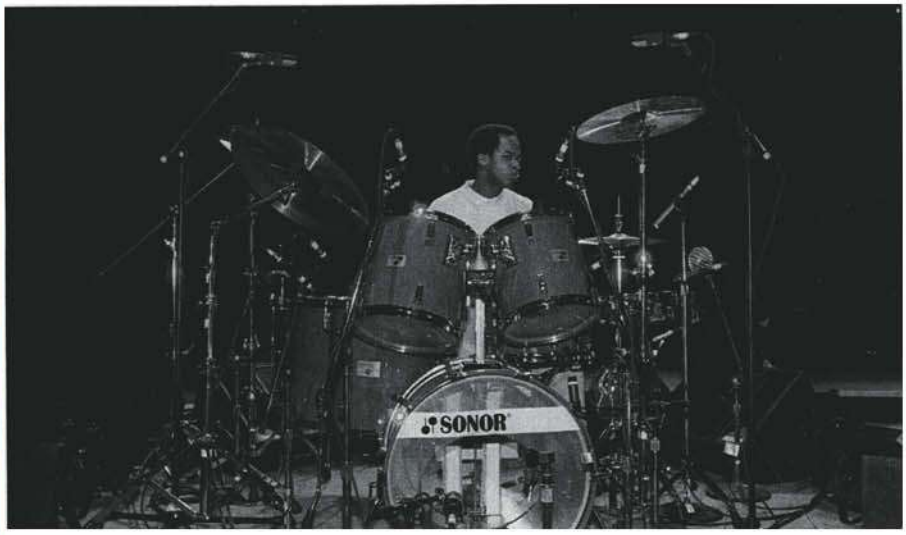


Photo by Ebet Roberts

Blair Cunningham almost literally has drums in his blood. The very energetic and comical Cunningham hails from a family of ten siblings—all male, all of the drumming persuasion. Thirty years old, young Blair is carrying on the family tradition these days as a member of The Pretenders. Cunningham was invited to replace the renowned Martin Chambers last year, and Blair was as surprised about the lineup change as anyone.

All the same, Blair is very glad to be playing with The Pretenders on the heels of their latest LP, Get Close. *After speaking with him, it's evident that his satisfaction is derived primarily from the personalities within the band that he is working with as well as the musical chemistry. Blair proclaims that the* people *he plays with are more important than the kind of music he actually plays. He is certainly an unconventional type of guy, although his playing is very straightforward and groove-conscious.*

A purist when it comes to his instrument, Blair prefers to go the acoustic route—no gadgets, no gimmicks, no gizmos. He projects pure energy, and he's like a breath of fresh air when he says, "I'm really, really happy with my life and my career. That little bit of recognition I get now and then from a fan makes what I do even nicer."

TS: How did you become involved with Chrissie and The Pretenders?

BC: You mean who got me into this mess? Well, last year, I was playing with Echo & The Bunnymen, and I met Chrissie in L.A. After she saw the gig, she said, "Maybe I'll see you in New York." When we got back to London to finish the tour, David Phee—who's a drum tech—told me that The Pretenders wanted me to do their album. So the next thing I knew, I was back in the States again at Bearsville Studios, where we did the album. And while we were doing the recording, that was the time that the band was trying to piece itself together.

TS: So you were recruited by Chrissie just based on your performance at the gig in L.A.?

BC: Yeah. Normally, people will go up to an artist and say, "I've heard that this drummer is hot." But she more or less just picked me out. She hadn't heard of me through a recommendation. I guess she was impressed with what I was doing.

TS: Were you basically doing the same kind of thing with Echo & The Bunnymen as you are with The Pretenders?

BC: It was pretty straight playing, but she just spotted talent. She was with [producer] Jimmy Iovine. She said to me, "Where have you been all this time? How come I've never heard about you?" I told her that I had been in London, playing with this one or that one, but every time I got into a band, an ego thing would happen, and I'm not into that. She was really shocked that I had been in London right under her nose all along.

After doing the album, Chrissie, Robbie [Macintosh, guitarist], and I sat down at a little fruit-juice bar to talk about the band. She said, "What are your plans?" I said, "Oh, I'm taking a year off." She said, "Well, I was thinking of having you join the band." I had never thought of that possibility. I'm never approached like that; being part of a band usually just *happens.*

TS: During the recording of *Get Close,* was your role pretty much dictated by Jimmy and Chrissie?

BC: They gave me freedom, always. They would suggest things to try, but it was never, "Play this." That's what I like about this whole setup. Normally, when you're doing sessions and playing somebody else's music, you don't have that freedom of doing it your own way or doing it different than what's been written on the charts. Chrissie just let me go for it, and I played what I thought were the obvious things that should be played. We'd sit and talk about music, and her roots are in the old Motown and Stax stuff. She wanted someone who could play that music and understand it.

TS: Was the atmosphere relaxed in the studio?

BC: Oh very. The attitude with Chrissie and the guys was so relaxing that grooves would just *happen,* and if we needed to take a break, we'd just sit down and talk about movies.

TS: And when the mood struck, you'd go back in and play some more?

BC: Yeah, then we'd just do it. All the songs on *Get Close* are pretty much first takes. Jimmy agrees that, if you play a song too much, you just lose it. If you don't get it in the first couple of takes, move to another song.

TS: You said that, when a groove hit, everyone went for it, so I guess we can assume that you cut the tracks together.

BC: Oh yeah, vocals and all. That was the whole attitude. She wanted to have a whole new band—a new Pretenders.

TS: On the subject of the new lineup, you've mentioned in the past that you were a fan of Martin Chambers. Do you know the circumstances surrounding his departure?

BC: To this day, I still don't know why he left. Chrissie just said, "I want to try something different." I guess it's understandable to want to try new things. I mean, look at The Stones; they're moving on. In fact, I was at a jam session last night with Keith Richards.

TS: How did that come about?

BC: Steve Jordan rang me up and invited me to the studio, so Malcolm [Foster, bass]

by Teri Saccone

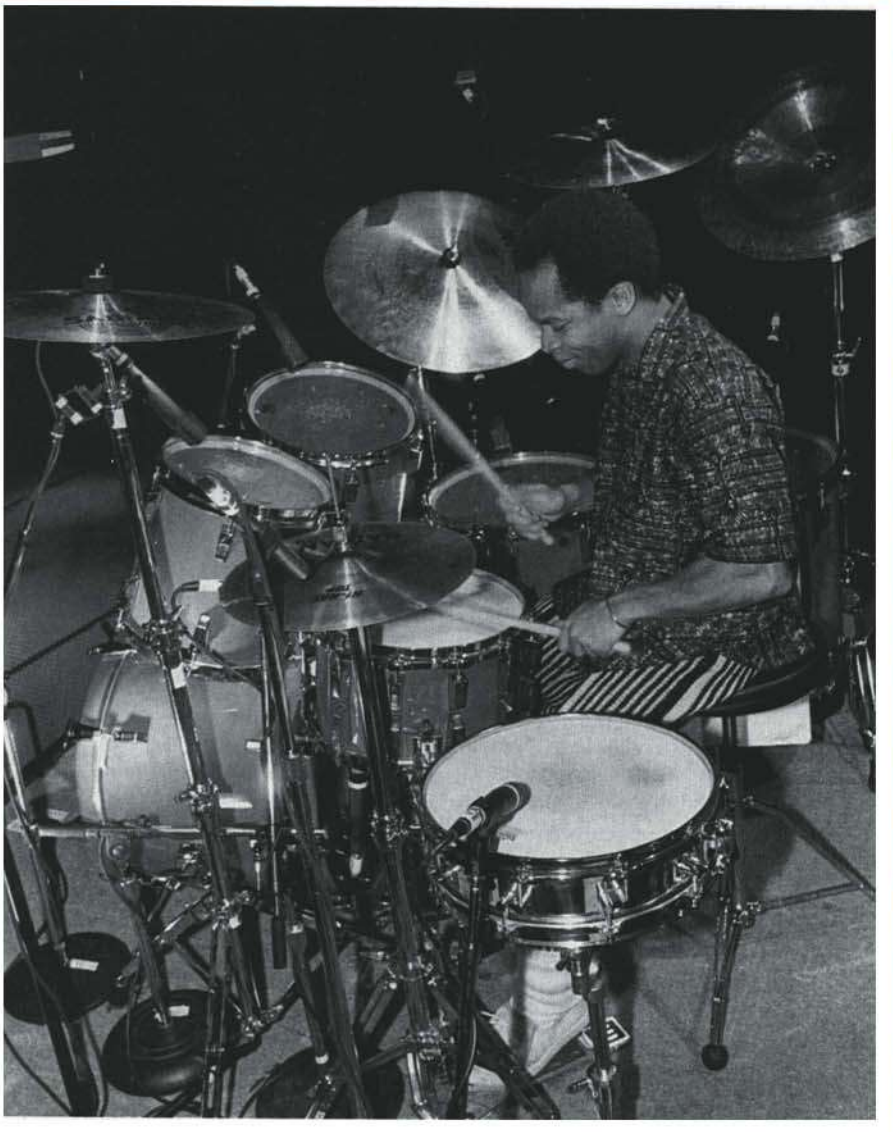


Photo by Ebet Roberts

and I went down and had a little jam, just rockin" out. The next thing I knew, it was 8:00 in the morning and Keith said, "Do you want to come back to my place for breakfast?" So we all went back to his place, and he cooked us some kippers.

TS: So if you and Steve Jordan were jamming with him, what was Steve playing?

BC: He was playing bass, and then he got on keyboards. Everybody was just flopping around. We were just rock 'n' rolling. It was a really good night. At the moment, I think Keith's putting down loads of tracks for a solo album.

TS: Let's talk about your background. You've got an English accent, but you were born and raised in Tennessee, weren't you?

BC: Yeah, Memphis. I used to live around the corner from Stax Records.

TS: Was Carl Cunningham—the drummer who played with Otis Redding—your brother?

BC: Yeah, and Al Jackson was a best friend of the family.

TS: You had some big talents around you while you were growing up.

BC: People freak out when they hear about that, but until you're at least eight or nine, you're totally oblivious to what's going down. I mean, Isaac Hayes would come to our garage and rehearse every time he'd do a tour, but I was too little to really understand. I was more into the Motown stuff—Stevie *Wonder's Fingertips* and that kind of thing. But even with all the music around us, we were typical kids, out playing football in the streets.

TS: But it is rather odd that your whole family played drums, don't you think?

BC: My mom still says, "I don't know why any of you didn't pick up a guitar, or play piano or something."

TS: Were your parents musical?

BC: No, not really. They were just middle-class people who wanted to give us anything we wanted, but didn't want us to go out and work for it. It was a sheltered way of growing up. Everybody was really pretty happy.

TS: So when did you pick up the sticks?

BC: Actually, I was really shy and embarrassed, and I never wanted my brothers to see me getting on their drumkit. So I would sit there and watch them, and just pick stuff up. But they would hear me playing and say, "Who is playing drums in the garage?" They used to peek through the door in the corner, and I would see them and just freeze. They would say, "Go ahead, do it. Do it." It was great. That was when I was 11. I just picked it up, really.

TS: Were any of your brothers trained in music?

BC: Oh yeah, they all were, but I learned by listening to the rest of them. I was basically into Motown stuff as a kid and all the Stax stuff, because the Stax session players were always around our house: Eddie Floyd, The Markeys, Sam & Dave, and people like that. It's amazing. My brother Bobby was roommates in college with the guys from the Gap Band.

TS: Do any of the other Cunninghams still play professionally?

BC: The oldest one, Kelly, is a teacher out in L.A. He's the jazzer in the family. I'm the only one who stuck it out with all the suffering you have to go through to make it. I don't like the normal nine-to-five life. Carl was the only other one to stay with it.

TS: Do you remember when he died?

BC: I was about ten, and he had just bought our family a house. I think we had been living in the new house for only three months when we heard on the radio that Otis' plane had gone down. I remember thinking, "You're not gonna see your brother anymore." So I went through that whole trip. I didn't really know how to take it. I mean, we were all pretty close. All the brothers used to play and wrestle and all that sort of stuff, and then all of a sudden the funniest one out of all of us was gone. It was really weird. I couldn't believe it. He was only about 20 when he died.

At that time, my brother Roy started playing with Sly Stone and Bobby Womack. Then he just got fed up with the whole thing. He and my brother Jimmy just got sick of the road, so they both got married and started doing something more normal.

TS: How about you? Do you see yourself tiring of the business?

BC: Uh . . . yeah, like today, [laughs] No, it's fun, and it's really rewarding when an

audience really likes your music. But that's the only thing that keeps everybody going. I'm out on the road, because there are people who listen to our music. When there are only ten people out in the audience, that's when you worry. But I don't care what kind of music it is. I just want to play, as long as there's somebody out there listening to it.

TS: What made you decide to move to London?

BC: In '79, I moved to London. Before that, in Memphis, I was a session player. I'd do anything that would come through. I went down to Jacksonville, and the Muscle Shoals studios, too.

A friend of mine, Dave Cochran—who's a bass player—got me over there. We did an album for Robert Johnson called *Close Personal Friend.* Then Dave recommended me for an album with a Canadian guy named Philip Rambo, so I went over again and did four tracks on his album. And EMI said, "Look, we don't have to keep flying these guys back and forth. Let's just keep them here." So I stayed. A few years after that, I bumped into Haircut 100.

TS: That group didn't last too long.

BC: No band lasts long, in theory. It's just the names that go down in history, [laughs] That was a case of having too many hands in the pot, and we didn't have a manager. The band was just into getting on stage and playing, as well as writing music. It finally came to the point where we really needed a manager, but nobody wanted to bother with all of that, so all of us sat down and decided to call it a day.

TS: You also had a couple of lean years between jobs, didn't you?

BC: I remember one whole year in London when I was doing *nothing.* None of the record companies were signing anybody, no bands were on the road, and nothing was happening.

TS: What did you do during that period?

BC: I freaked out. It was *really* bad. Davey went back to Memphis to do session work, but I stayed and stuck it out. I survived it. That's the good thing about it. Then the following year, I bumped into a little band that was just about to sign. You might have heard of us over here; we were called Eye Level. Before we were called Eye Level, we used to call ourselves Shake Shake. We were on the verge of being signed with Island Records, but that's when Haircut 100 said, "We need a drummer." I felt like I was caught in the middle between the two bands, but the guys in Eye Level were really nice about it and said, "Look Blair, the opportunity is there. You've got to go for it."

I hate saying no to people, and since Haircut went straight to the top so quickly, I felt I owed something to the other guys. So every time they'd go into the studio, I'd go in and work with them. Haircut split up in '83, and the year after that—all of '84—I took off, which was amazing.

TS: What did you do?

BC: Nothing. It's easy to say, "I'm not going to do anything," but when you actually feel you're doing nothing, it's amazing. Most people are so into this music business that sometimes they just need to mellow out. It's just like everybody was trying to be so advanced for so long, but now, everyone's going back to the basic drums. The drum machines get a bit boring and mechanical.

TS: You don't use any kind of electronics whatsoever, do you?

BC: No. I've always been a basic man.

TS: You've got a great soundman and a good miking setup then, because your sound is very big. You've also got a relatively minimal drumkit and cymbal setup.

BC: I see all these drummers with 14 toms, 20 cymbals, and nine bass drums. But I'm thinking, "When you listen to the band, the basic thing is snare, bass drum, and hi-hat." I don't know why they've got all these tom-toms up there. They don't even play them all. I feel sorry for the roadie who's putting all those drums out and tuning them all day, and only one drum gets hit the whole night. It's a joke.

Another thing I've got to say is that the idea is to hit the drum, not for *it* to hit you. I see these drummers with gloves on. Are they playing baseball or what? They've got their fingers all split up. What's going on? All this gaffer's tape around their wrists—I can't believe it. It's like, "I'm the hardest hitter in the world." Why should drummers play hard anyway? You've got a microphone, man. If you hit the drum, it's going to be heard. You're supposed to make music, not destroy it. [laughs]

TS: It's the technique of hitting rather than the power behind it.

BC: The engineer for *Get Close* said that the reason the drum sound was so good on the album was because of the way the drums were being hit, which is really true. You can get a fat, deep sound by hitting the snare in the middle, whereas you can get a more ringy sound by hitting the rim and the snare together. A snare has so many pitches in it that it's amazing. It's not one little sound. You can go around that whole snare, and you can get at least ten different sounds out of it.

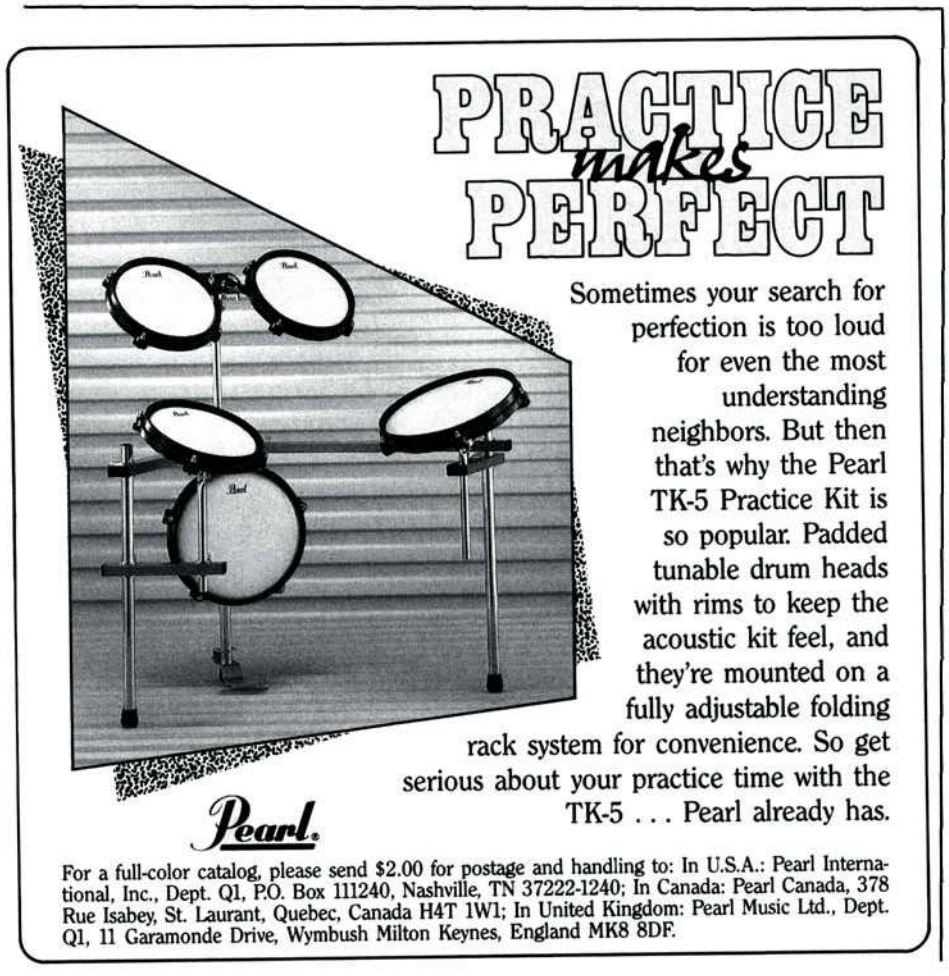
But like I was saying, I don't go for gimmicks or gadgets—all basic. I've got a Sonor *Signature* kit. My bass drum is 22"; the toms are 13", 15", 16", and 18".

TS: Seven-inch snare?

BC: Yeah, the basic. And I use Sabian cymbals.

TS: Turning to a totally different subject, how did you become involved with the infamous Jagger sessions?

BC: [laughs] I knew you were going to ask



that. Oh man! And last night I was thinking, "Well, here I am again with another Stone." At least I enjoyed this one more than the first one.

You know, when it comes to sessions, these people in charge ring *me* up. I don't know how they hear about me, and I don't know where they get my number from. Anyway, Mick's manager rang me up right before Christmas and told me that they were working with Jeff Beck that day. They asked me to come down and have a jam. They were auditioning all these drummers, but I didn't know what was going on. I thought I was going down to have a jam. So after I jammed with them, I left right away, because I had the flu and I was feeling miserable. As I was leaving, the manager—Roger—said, "You've got the gig," and I said, "What gig?" I mean, it was great playing with Jeff, but the next thing I knew, Roger was telling me about flight arrangements to Holland. I said, "What? I'm not going to Holland." He was laughing and saying, "You must, or I'll break your legs." Mick wanted to use different drummers on the sessions, you see. So I agreed to go out to Holland for a couple of days, and after I went, I never was the same, [laughs]

TS: What was going on? Were the sessions as horrific as the rumors being told about them by the players involved?

BC: Well, the songs were very Stones-ish. I mean, some of the tracks sounded like ''Mick" tracks, but a lot of them were typically Rolling Stones numbers, and at one point I thought, "You need the boys for this."

TS: Are you saying that you had to play a typical Charlie Watts groove?

BC: Mick took me through all different kinds of time signatures, and "Try this feel," and "Try that." But he was using all those drum machines and gadgets. He would put down a drum machine track and do a guide over it, and then G.E. [Smith, guitarist] and Doug would do the whole song. I'd be sitting somewhere having a cup of tea and waiting, and then we'd start putting drums down at like 1:00 in the morning. I'd say, "What? It's time to go to bed!"

I mean, I can understand what he was going through at the time. He was the center of attention, and there was a lot of pressure, because it was his second solo album, so he had to have his best shot on everything. So he had Omar Hakim, Simon Phillips, and me on drums.

TS: And Anton Fig.

BC: Is Anton on it? I didn't even know he had been there. But Mick liked to have different drummers on different tracks.

TS: When Jagger uses session people—whether it be a Stones record or a solo record—he never lists what musicians played on what particular tracks. Do you have any idea of what your playing will end upon?

BC: I did about three—maybe four—tracks. I don't even know anymore, because you can't keep up after a while. I just wanted to go home, but they wanted to keep me out there longer. I said, "No. I've got to go." You've got to make your point and stick to it with them.

TS: Maybe it will be one of those situations where they use your snare drum, with Simon's bass drums, plus Omar's cymbals.

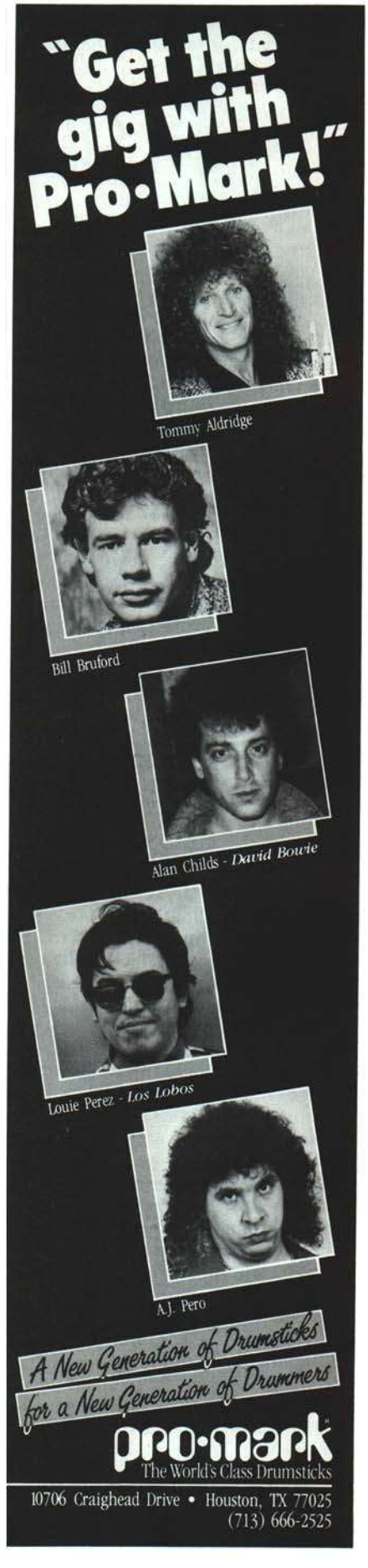
BC: I heard that they flew someone down to Bermuda just to play a hi-hat. I said, "Mick, what do you want me to play drums over these tracks for, when some of these drum machines that you've already used sound so good? What's the point of making me play exactly the same thing as what you've already got?" I don't know why he wanted to put drums over it when the mix was really good. He said, "Yeah, but it's a drum machine, and it doesn't have that kind of feeling." He's droll when he talks and ahh . . . it's like, "Mick, what *is* it? What are you after? I can't take this anymore." And he'd say, "I apologize. I'm just trying to get my money's worth." [laughs] But Mick didn't want anything too fancy in the end—just a straight rock 'n' roll beat. If the drummer got too technical and didn't play it straight, it would cause problems. I mean, if you get so technical that you forget your 2 and 4, you're history. So that caused a problem for some of the technical drummers who had played on the album.

TS: I guess your own success is based on giving them what they want, whether it's The Pretenders or a session.

BC: Well, I think I just play it straight, yet people tell me sometimes, "You must be into Steve Gadd or Billy Cobham." I don't hear that. I need to get into some kind of rehearsing to get my chops together. I don't even have the time to practice, and when I do, I get bored.

I think the secret for me is not to take things too seriously. I've learned that there are too many hardships—at least I've seen enough people struggling in this business—in the music industry. There are a lot of people who don't care if you make it, so you've got to take all of it in stride. That's why I turn it all into a joke. You've just got to have a laugh most of the time to survive.

You've got to really enjoy music to be successful at it. I mean, the old jazzers were well trained for years to get to where they are, but they totally enjoy it. That's why they are as good as they are. Now me—I'm just a drummer by mistake. I never did intend to be a drummer. It just *happened.* So I'm a perfect example of doing something for the pure enjoyment of it. Of course, there are always ups and downs, but once you've been through the downs, you're always looking up.

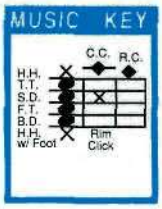


by Kenny Aronoff

Ringo Starr:

The Early Period

Photo by Rick Malkin



The Beatles! Ringo Starr! When I was ten years old, I saw the movie *A Hard Day's Night* and was overwhelmed with the desire to be a drummer in a band like the Beatles. The Beatles' music, their appearance, and personalities were a magical formula that never had happened before and would never happen again.

At age ten, I didn't appreciate Ringo Starr's creative abilities. He didn't play with lots of technique or flashy chops, which was my basis for judging a drummer. I actually remember thinking that I could play better than Ringo, and I wished that I were the Beatles' drummer. I didn't understand that it took more than just technique to be a great drummer or a musician. I didn't realize that *musicality, style,* and *personality* were very important qualities of a great drummer, and that technique was only a tool to express those qualities.

Since then, my opinion and feelings about Ringo have changed greatly. I consider him one of the great innovators of rock drumming and believe he has been one of the greatest influences in rock drumming today.

I've been listening to Beatles albums that have been rereleased on compact disc, and can clearly hear bass drum, snare, and hi-hat parts I never heard before on their records. I've transcribed some of Ringo's beats to show how creative and musical he was on those albums. Hopefully, this will inspire you to listen to his playing with the Beatles, and/or inspire you with your own ideas and approach to the drums.

The Beatles recorded so much material and made so many stylistic changes throughout these albums that I have decided to break their music into three periods: *Early Period* (March 1963-Aug. 1965), *Middle Period* (Dec. 1965-Nov. 1967), and *Late Period* (Nov. 1968-May 1970). In the Early Period, five albums were released in England on Parlophone. (Capitol in America released nine albums in this Early Period by putting fewer songs on each album and by also adding the Beatles singles to the records, unlike Parlophone.) It's hard to imagine that five albums were released within such a short period of time (two and a half years). There were enough great songs on those albums to create singles for ten bands. The Beatles didn't even include their hit singles on the English albums. Today, a band will release one album every two years and, hopefully, have three hit singles.

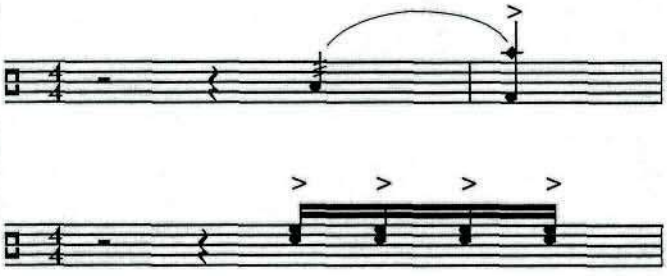
It's impossible to identify Ringo as just one thing, or pigeonhole him as a drummer who played just one beat or fill. The Beatles made many stylistic changes throughout their career, and so did Ringo. He constantly came up with new ideas that always seemed perfect for the songs. But it wasn't just a matter of him picking a basic beat to a song, because lots of drummers could do that. Ringo definitely had the right kind of personality and creative ideas for the Beatles' music. You'll rarely find a Beatles song without something noticeable that Ringo played or didn't play.

In the Early Period, Ringo played simple, bouncy beats that were alive and exciting. His splashy cymbals made the songs light up colorfully. When you hear Ringo play, he sounds *happy* and *alive* in the music. Ringo had a distinctive style when playing drum fills. He did not have the finesse and technique of a well-rehearsed drummer, but he did have incredible style and personality. You can tell he wasn't thinking about his fills as much as about the music. His fills just rolled from section to section, always in a clever and musical fashion. Listen to "It Won't Be Long."

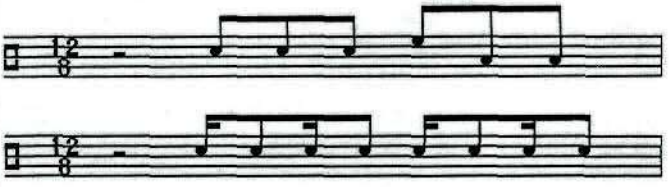
Before first verse

Middle of second verse

To really understand his fills, you have to listen to him on recordings, because it's not the rhythm as much as it is Ringo's phrasing and style. Another example is "Ticket To Ride." He plays a simple fill on the floor tom two times, then he plays the same fill on the snare drum, and finally he plays a variation of that fill on snare and rack tom. Ringo is simply musical, always playing the right stuff. These fills come in the chorus.

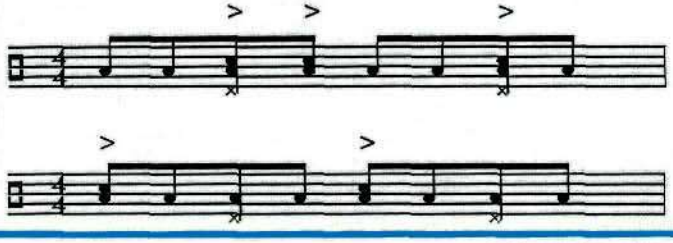


Here are two fills Ringo played in the song "You Really Got A Hold On Me" after a chorus.



Ringo was great with texturing songs by changing from his splashy ride cymbal to his hi-hats and vice versa. Listen to "It Won't Be Long." At the beginning of every verse, he plays hi-hats but then goes to his ride cymbal.

Many times, he would leave the cymbals altogether, and play the floor tom or nothing at all. He did this in "Money."

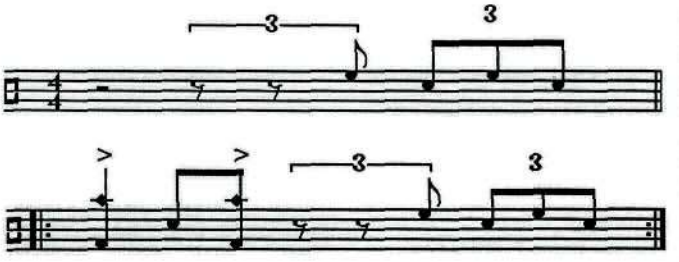


He also did this in "She Loves You."

Ringo came up with beats for intros, bridges, and solo sections in songs that were so simple but musically perfect. These parts, many times, became memorable, like a hook line or melody in a song. As soon as you would hear one of these particular beats, you'd know it was Ringo and the Beatles.

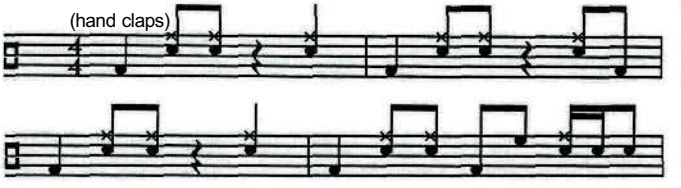
"What You're Doing"—intro

"Tell Me Why"—intro



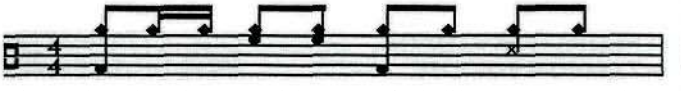
"Ticket To Ride"—intro

"Please Mr. Postman"—intro

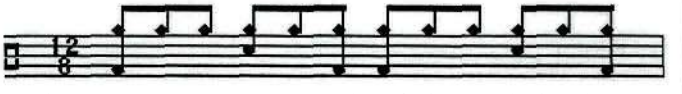


Ringo's beats were basic rock beats played with lots of expression, but then he'd play a shuffle, like on "All My Loving"

or use brushes, like on "A Taste Of Honey" and "I've Just Seen A Face." He even played a Latin/rock beat on "I Feel Fine."



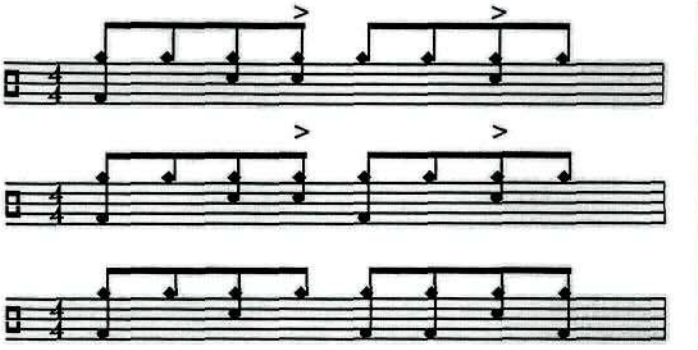
Ringo also played songs with a 12/8 feel, like "Baby's In Black" and "You Really Got A Hold On Me."



There are so many great examples of Ringo's playing that I can only show a few in this article, but if I were to pick a beat that represented this Early Period, it would be this one.

Ringo played this beat on "It Won't Be Long" using the ride cymbal most of the time, except at the beginning of the verses where he played closed hi-hats. This was a common thing for Ringo to do, and it was very musical. Here are some other examples of where Ringo used this beat: (1) "All I've Got To Do," (2) "Little Child," (3) "Please Mr. Postman," (4) "Roll Over Beethoven," (5) "Devil In Her Heart," (6) "Not A Second Time," (7) "I'll Get You," (8) "Boys," (9) "Chains," (10) "Please Please Me," (11) "Twist And Shout," and (12) "Money."

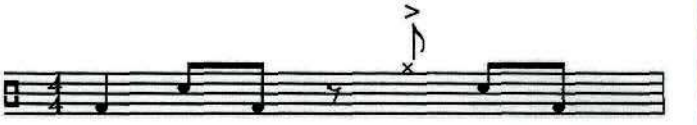
Here are a few other beats Ringo used in this Early Period.



He also used the splashy ride cymbal when he played this beat. It really added a nice, colorful background to a song while he would pound out the beat with his snare and bass drum. Some examples of this beat can be heard on these songs: (1) "A Hard Day's Night," (2) "You Can't Do That," (3) "I Call Your Name," (4) "Dizzy Miss Lizzy," and (5) "When I Get Home." The sound of the splashy ride cymbal combined with solid snare and bass drum became Ringo's distinctive mark.

Beats that Ringo played, which were more unique, were heard on a song called "Anna" and on a song called "It's Only Love." These beats were not very rock 'n' roll, but they were very creative and made the songs sound unique and special.

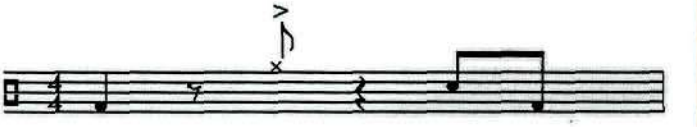
"Anna"*



*Arthur Alexander wrote and recorded "Anna" before the Beatles recorded it. He is a drummer.

"It's Only Love"

Listen to these songs, and it will be obvious why Ringo used these beats. They made the songs swing. He used a variation of this beat on a song called "All I've Got To Do."



Ringo has influenced drummers more than they will ever realize or admit. Whether he created these beats or heard them somewhere doesn't matter. What matters is that we heard him play these beats when rock was starting to influence the entire music scene all over the world. These beats are still the foundation of basic rock 'n' roll. Ringo laid down fundamental rock beats that drummers today are playing, and they probably don't realize it.

A lot of changes came about after this Early Period, but it's the Ringo on "A Hard Day's Night" and on the *Ed Sullivan Show* that made me and other kids want to be drummers and to be a Beatle.

GREAT GROOVES FOR THE CONTEMPORARY DRUMMER
by James Morton

Publisher:
Mel Bay Publications, Inc.
#4 Industrial Drive
Pacific MO 63069-0066

Price: $4.95 for book, $8.98 for cassette.

This is the book for drummers who want some new ideas for different patterns on the drumset. James Morton has put together an extensive list of 140 patterns in this 37-page book. Almost all of the beats are one bar in length in 4/4 time, and as the title says, they are contemporary sounding. The level of difficulty of this book makes it appropriate for intermediate to advanced students. Each pattern is clearly written out, and with only four examples per page, the examples are large, which makes them easier to read from a music stand while practicing.

These different patterns incorporate the entire drumset, including the snare, bass, hi-hat, ride cymbal, toms, and cowbell. They are not just hi-hat, snare, and bass drum. While some of these patterns sound like sheer technical exercises, many are very musical sounding and could easily work in a group situation. Mr. Morton has included specific Stickings where necessary, which helps in understanding how these beats should be played.

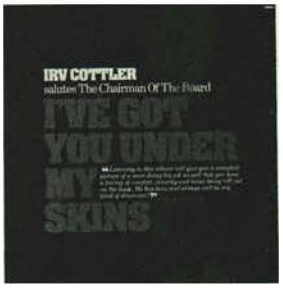
This book is also available with a cassette tape of all the exercises. This cassette is very helpful and sounds good. I recommend it. When reading through a musical example, it's not always easy to perceive what that example should sound like. The cassette lets you hear exactly what is going on, and Mr. Morton also gives a few additional "pointers" on the tape as well. If you're looking for something to give you a few ideas for different patterns on the drums, you should check this book out.

— William F. Miller

I'VE GOT YOU UNDER MY SKINS
by Irv Cottler

Publisher:
Alfred Publishing Company
P.O. Box 5964
Sherman Oaks CA 91413

Price: $19.95



Irv Cottler has been Frank Sinatra's backup drummer for nearly 30 years. So this particular project, put together by Irv, could be quite valuable for drummers inclined towards the fine art of drumming behind a vocalist.

The main item here is a full-length LP that includes ten big band arrangements of standards by the Chairman Of The Board himself—tunes like "Lady Is A Tramp," "Witchcraft," "Fly Me To The Moon," "My Kind Of Town," and "New York, New York." An accompanying book contains the actual drum charts of each tune, as played by Irv—a true craftsman in this area of drumming.

The package comes complete with photos of Irv, a serious introduction by Sinatra, and the fine, swinging arrangements of Torrie Zito, one of Sinatra's key arrangers for many years. The album and book offer the reader a really good opportunity to play along with Irv and the band, and to study his relaxed and tasteful interpretation of the charts. It's a very nice lesson in how to swing a band, without *ever being* overpowering.

Along with the precise phrasing and the solid time Irv is well-known for, this material also highlights a style of drumming that remains continually alert to the key figures and subtle nuances of the arrangements, yet still gives the band more than its fair share of breathing room. Typical are those occasions when Irv will simply ignore a group of horn section figures, opting to lay down some solid time—no fills, no frills. Oftentimes, it's what Irv *doesn't* play that makes what he *does* play so damn effective!

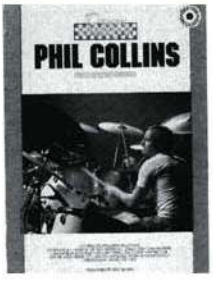
Perhaps the best observation on this project rests in the words of Sinatra himself: "Listening to this album will give you a complete picture of a man doing his job *so* well, that you have a feeling of comfort, security, and never being left out on the hook. He [Cottler] has been, and always will be, my kind of drummer." Well put, Frank. We couldn't agree more.

—Mark Hurley

DRUM TECHNIQUES OF PHIL COLLINS
by Neal Sausen

Publisher:
Warner Bros. Publications
265 Secaucus Road
Secaucus NJ 07094

Price: $9.95



Here's a book for all of you Phil Collins fans. *Drum Techniques Of Phil Collins* is a 72-page book containing transcriptions of Phil's more recent work. The book contains 13 transcriptions in total: 11 from Phil's first three solo albums and two songs from Genesis. The transcriptions are: "Against All Odds," "Behind The Lines," "Home By The Sea," "I Cannot Believe It's True," "I Don't Care Anymore," "Inside Out," "In The Air Tonight," "It Don't Matter To Me," "I Missed Again," "No Reply At All," "Only You Know And I Know," "Take Me Home," and "You Can't Hurry Love." Each is clearly written, and the charts are pretty extensive. They include dynamic markings, accents, and form outlines.

One problem with the book is in the notation. The hi-hat is notated throughout with a regular notehead, not the usual "x" type. This gives the patterns a strange look. It takes a while to get used to. One other criticism is with the choice of material: Including some of Phil's earlier work with Genesis would have given drummers more insight into Phil's excellent playing—perhaps in Volume Two.

— William F. Miller

SYNCOPATION #2 IN THE JAZZ IDIOM FOR THE DRUM SET
by Ted Reed

Publisher:
Ted Reed
P.O. Box 327
Clearwater FL 33517

Price: $6.00

One of the books that is on almost every teacher's list is *Syncopation.* It's hard to imagine a student not having the Ted Reed *Syncopation* book, which brings us to the reason for this review, *Syncopation #2.* Mr. Reed has taken eight pages of his now famous text

and given us five additional ways of practicing the book. The five variations are presented in a jazz style. The eight pages that Mr. Reed goes through are pages 37 through 44 of the *Syncopation* text. The entire text is written in 12/8 time.

Section I deals with drumset soloing, each page presenting continuous 8th notes with accents that spell out the syncopated rhythms contained in the *Syncopation* book. The accented notes are also written as large and small tom-tom beats using the second and fourth spaces of the staff. The unaccented notes are played on the snare drum, and the bass drum plays dotted-quarter notes. The hi-hat part is not written, but the reader is asked to play it on 2 and 4.

Sections II through V concentrate on developing independent jazz time. There are two constant rhythms: the ride cymbal and the hi-hat. In Section II, accented notes are played with the bass drum, with unaccented notes on the snare drum. In Section III, the solo line is played on the snare drum, with the bass drum four to the bar. In Section IV, the solo line is played on the bass drum, and rim clicks on 2 and 4 are played on the snare drum. In Section V, the author divides the solo line between the snare drum and bass drum using random patterns. *Syncopation* #2 is the tip of the iceberg regarding the possible ways of playing the *Syncopation* book. Mr. Reed provides a good start and an incentive to use your imagination.

—Glenn Weber

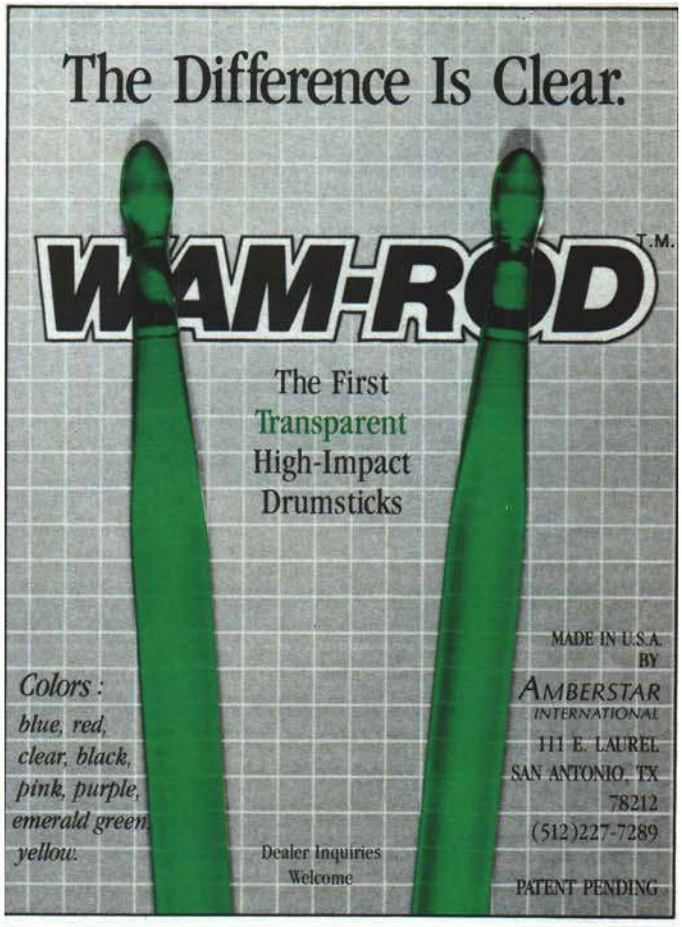
LET'S MAKE RHYTHM INTRODUCTION TO PERCUSSION—PRIMARY LEVEL
by James Morton

Publisher:
Mel Bay Publications, Inc.
#4 Industrial Drive
Pacific MO 63069-0066

Price: $3.95 with cassette

This book and accompanying cassette are directed at the early grade school student. The book contains 54 pages of photographs and drawings, as well as elementary music notation. The student is instructed in the basic playing techniques of tambourine, triangle, crash cymbals, suspended cymbals, maracas, cowbell, woodblock, claves, coconut shells, and sandpaper blocks. The first few pages present quarter notes and quarter rests, and use hand clapping exercises to acquaint the student with basic rhythmic reading. The author uses text, pictures, and musical notation to demonstrate the playing techniques of an instrument, and follows this with a song that allows the student to use his or her newly learned skill. The song is written in piano score form, so the teacher can accompany the student. The songs are also recorded on the cassette tape that comes with the book, providing musical accompaniment for practicing at home. A few of the songs are "The Knee Fist Song," for tambourine, "My Triangle," for guess what, "Crash Goes The Cymbals," and my favorite, "The Cymbal Blues" for suspended cymbal, a 12-bar blues with a solid bass line. There is a page called "loud and soft" for practicing dynamics, and the book finishes with a section on how to make your own rhythm instruments. I used this book with a very young student whose comment to me was, "That was fun. Can we do some more?" This is a good book for teachers working with very young students and will also work nicely in a class setting.

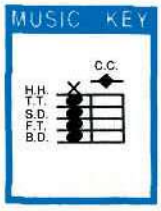
—Glenn Weber



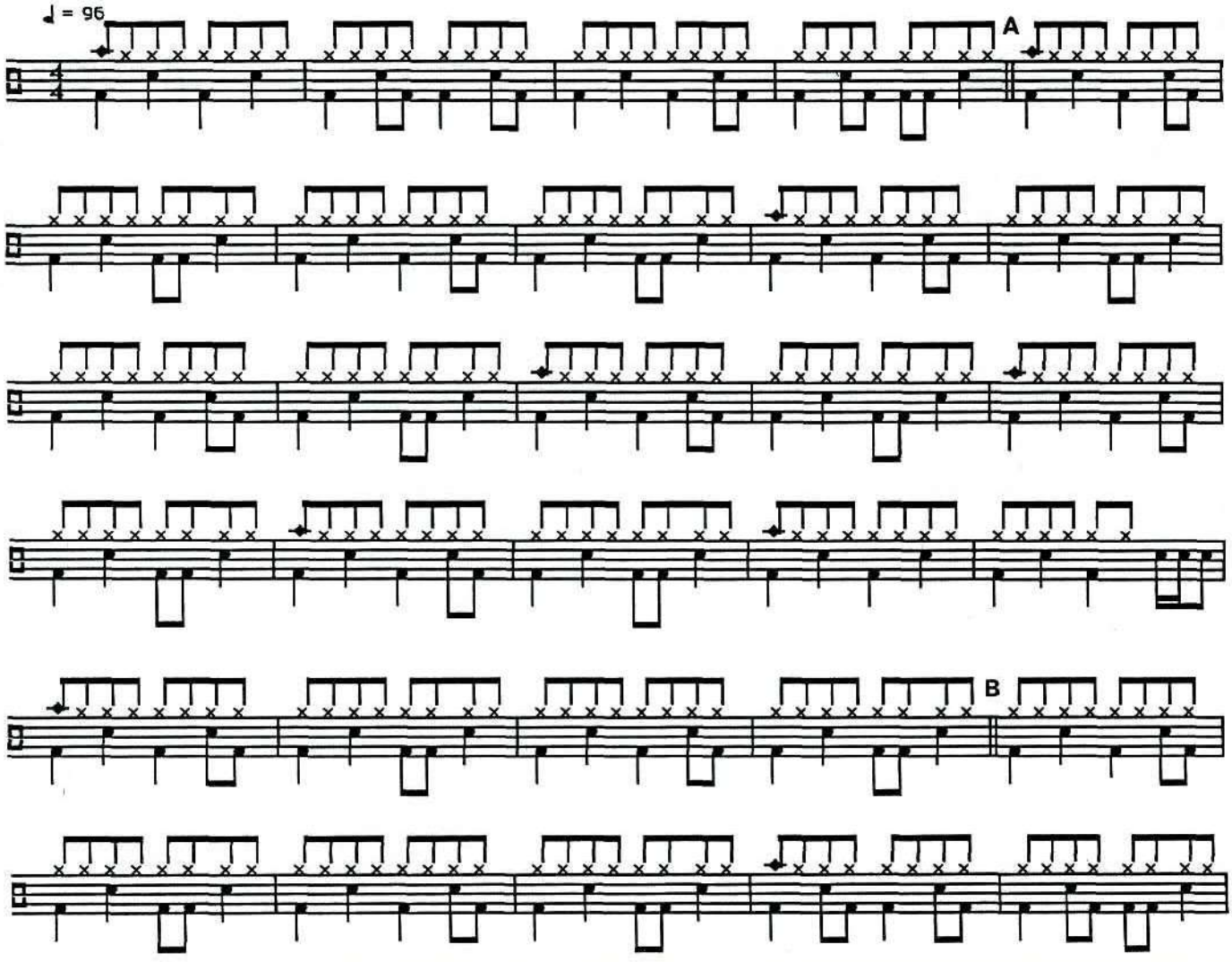
Transcribed by James Morton

Photo by Paul Natkin

Ian Paice: "Perfect Strangers"



A few years ago, heavy rock fans were rejoicing at the reunion of Deep Purple, a group whose sound, for many, personified heavy rock from 1968 to 1975. This month's *Rock Charts* features the cut "Perfect Strangers," from the album of the same name (Mercury 824003-1 M-1). Ian Paice is once again in the drummer's seat, applying his natural touch to the patented Deep Purple sound. There is an interesting 4/4 to 5/4 exchange on the instrumental bridge (letters C & E), and Ian stretches out a little on the final bridge.

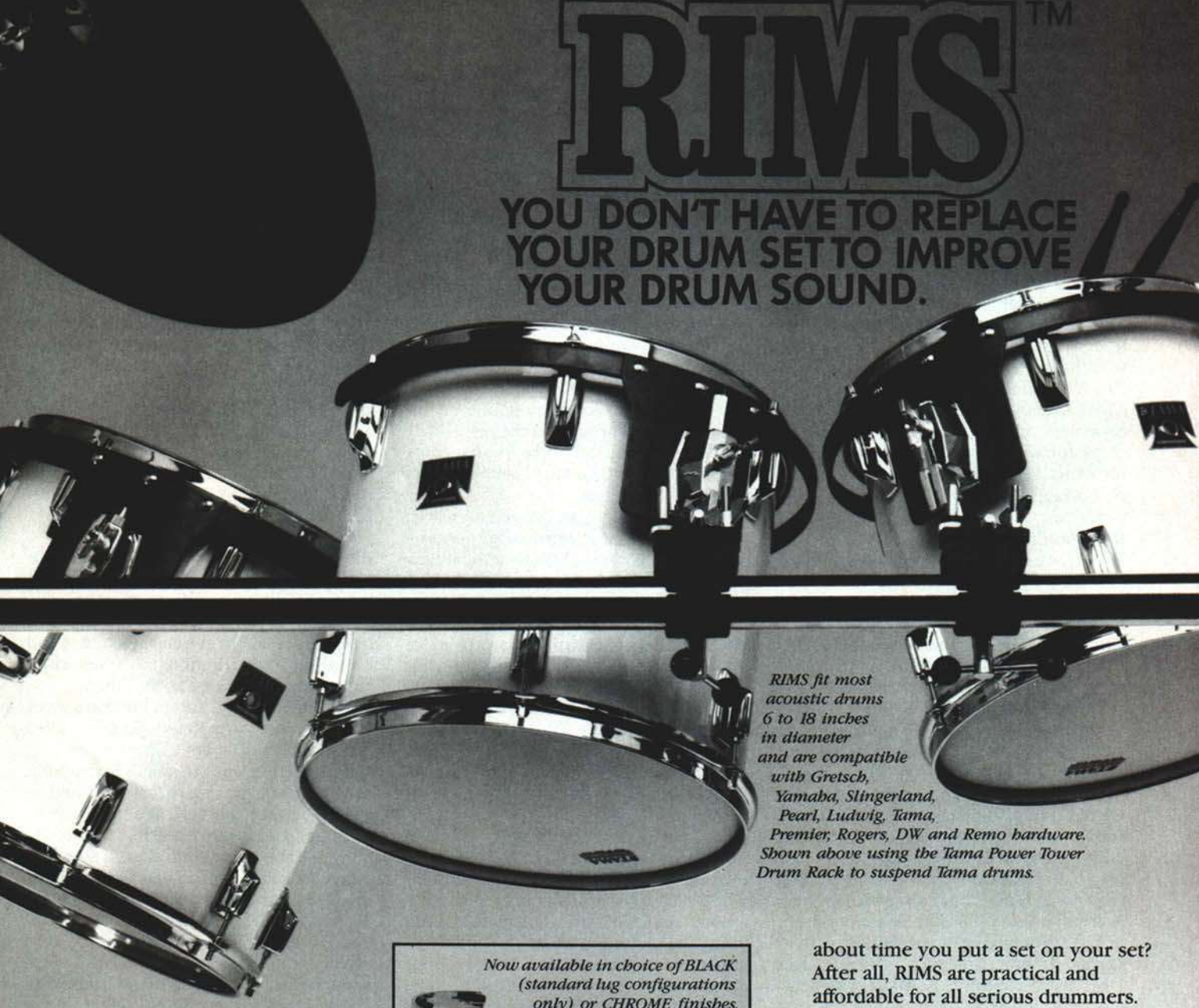


C
D

E
fade

RIMS™

YOU DON'T HAVE TO REPLACE YOUR DRUM SET TO IMPROVE YOUR DRUM SOUND.



RIMS fit most acoustic drums 6 to 18 inches in diameter and are compatible with Gretsch, Yamaha, Slingerland, Pearl, Ludwig, Tama, Premier, Rogers, DW and Remo hardware. Shown above using the Tama Power Tower Drum Rack to suspend Tama drums.

u've already spent a lot of time and oney putting together your drumset d it sounds great. But, no matter how od it sounds now, it can still sound tter. With RIMS.

MS are the perfect complement to ur acoustic drums. They're a volutionary new method of drum spension that allows you to xpensively and noticeably improve ur drum sound without replacing ur drum set.

E RIMS SUSPENSION SYSTEM

true. For a fraction of the cost of w drums* RIMS can open up the true wer of your power toms and even ke standard-size drums sound deeper. MS will make your small drums sound and your big drums sound . . . huge. u see, instead of using old-style unting hardware bolted directly to drum shell, RIMS suspend the drum

ggested list price of a 12" RIMS is $40.00; RIMS $42.50.

Now available in choice of BLACK (standard lug configurations only) or CHROME finishes.

so that it can resonate more fully and produce a fatter, rounder tone.

RIMS are available for just about any drum from 6 to 18 inches and come with a universal sideplate that accommodates most current drum hardware. There's no drilling or special tools required, so RIMS can be installed on your drums in less than 10 minutes.

THE BEST DEPEND ON RIMS

The world's best sounding drummers depend on RIMS — drummers like Kenny Aronoff, Peter Erskine, Myron Grombacher, Tris Imboden, Jim Keltner, Chris Parker, Jeff Porcaro, Paul Wertico and many more. With so many top pros choosing RIMS, and more and more new sets being equipped with them, isn't it about time you put a set on your set? After all, RIMS are practical and affordable for all serious drummers.

GIVE YOUR SET THE RIMS TEST

Let's face it, the only way you're going to be convinced that RIMS work is to hear it with your own ears. OK . . . try this: Go over to your set a give one of the mounted toms a good whack. Now, take the drum off the stand, hold it by the rim and hit it again. Sounds better, doesn't it?

That's exactly what RIMS do. They make your drums sound better.

So, rather than making a big investment in a new set of drums, make a *sound investment* in a new set of RIMS. Later, should you decide to upgrade your drums, RIMS can easily be transferred to your new kit. Then, you won't have to replace your RIMS even when you do replace your set.

See your local RIMS dealer for a demonstration or contact:
PURECUSSION 5957 W. 37th St.
Minneapolis, MN 55416
612-922-9199

Leim continued from page 31

bly the best thing that ever happened to me.

RF: Why did you do that instead of giving up?

PL: Because I wanted to be what I am now. I wanted to play on records. I knew I wanted to play on records when I was eight years old. There was not even a question about not continuing. That happened to me when I was 19, and by the time I was 23, I was roaring in Dallas. I'm not bragging, but I was doing almost everything in town. By the time I left Dallas in 1976,1 had done 430 sessions there.

RF: Were there artists you were working with that we would know?

PL: We did an album with Doc called *Night Journey,* on which I was one of five co-writers on one tune. I used to get a check for $3.00 or $6.00 every six months for writer's royalties. We did Al Hirt, Gloria Loring, Freda Payne, and a lot of jingle stuff.

RF: Wasn't that a difficult craft to learn?

PL: It was pretty physically draining, because I'd go in and do 12 hours a day of shotgun packages.

RF: What is that?

PL: It would be 12 hours of how many different ways you could think of putting a drum intro on the front of a radio station ID. I was running around to three different studios each day, and that was before there was cartage. Of course, I had a huge *Octaplus* set with eight toms, so it would be sextuplet intros at this incredible speed, and all this Tony Williams or Billy Cobham sounding stuff. It was all the work and none of the fun of really getting to play. It was like a factory. That was what was required in Dallas, but I always knew there was more. So by '76,1 knew some players in L.A. through the guys I worked with in Dallas. Ronnie Tutt, Reinie Press, and Dean Parks were in L.A. Dallas was actually very good experience, though, because they would write these very intricate things. They write harder in Dallas than anyplace I've ever played. The first time I ever did an Al Capps thing in L.A., I thought, "Boy this is really going to be hard," and I couldn't believe how easy it was. It was so easy that I was embarrassed to play it. And Al is so easy to work with. Dallas was a great training ground.

RF: It must have been overwhelming in Los Angeles, though.

PL: Yes, but this is what I always wanted, and the time had come. Things have always happened in my life at the time they were supposed to happen. Larry Muhoberac, who had known of me through people in Dallas, was one of the first guys to use me on an album project here. It was an album for the Archers, a contemporary Christian group, and working with Larry gave me credibility. I did an album with Tom Jones *[What A Night],* and I wasn't very busy when I first moved to town, obviously, so when they called to ask me to go on the road, I said I'd finish out the tour. That was in '77.1 came back, and in '78,1 did an album with Tanya Tucker called *TNT,* which went gold.

RF: Was that your first gold record?

PL: Sure was. That was real neat. Some of those songs were huge country records, and I think the album won two Grammys. That was the first Grammy award winning album I played on. And in '78,1 think I did my first Amy Grant album *[Never Alone].*

RF: How did that association begin?

PL: An engineer I worked with, Jack Joseph Puig, worked with Brown Bannister, Amy's producer, and he recommended me to him. I've probably done six or eight albums with Amy up through this last one, which was number one on the charts. Usually throughout the year, I'm in the Top Ten on all three charts—pop, inspirational, and country. I really do try to cover all the bases.

RF: Which you do. Can you give me a brief summary of what is required of you as a drummer in all three of those musical categories?

PL: Pop music involves trying to keep everything fresh, trying to throw away most traditional ideas, and trying to go for the edge a little bit, except on stuff like Lionel's where there's kind of a set mold he wants to go for. You don't try to push it too much there. On Pete Cetera's stuff, when we were working with Michael Omartian, sometimes he'd go for something where we'd really push the outside. Sometimes the sky's the limit with Omartian. Then other times, like on "Glory Of Love," you go in and do it, and they want this great big ballad sound—cannons going off everywhere. That's become a traditional sound in itself. It's a matter of just fitting the picture. It's going in and determining what picture they want to bring across on this particular record.

The great thing about contemporary Christian stuff is that there are hardly any preconceived ideas of what they want it to be. You don't have the constraints of some lawyer who is acting as an A&R guy saying, "That doesn't sound like the last hit record I heard." There's a lot of musical life in the contemporary Christian thing. Everything is positive, it's up, it feels great, and everybody's in a good mood. Some people might think that they have a prayer session before you play. It's not like that. The people are just being who they are, but it's an up feeling.

The great thing about the country thing is that there is no limit you're having to push. I think of pop as having to pull rabbits out of a hat. Sometimes on pop dates, you have to make up sounds. I've taken drum case lids, slammed them on the floor, and sampled them from across the room to get sounds. I did that on one of Lionel's things on the first album. But on country sessions, you don't have to pull rabbits out of your hat like you have to in pop or even contemporary Christian. On one of Amy's albums, they wanted a real out fill, so I programmed my *LinnDrum* and my *SDS7* to sound like fireworks going off. That was on "I Love You," off the *Unguarded* album. We had been up in the Colorado mountains over the 4th of July, and we set off a bunch of fireworks. There was a clear night sky with stars, there wasn't the sound of traffic anywhere, and here was this sound of fireworks going off, ricocheting off the mountains. Robbie [Buchanan] sampled it, but the sample didn't come across very well, but that's where we got the idea. I took the *SDS7,* tuned the pitch down, and worked with the filters in the *SDS7.* Between that, the retuning and working with the filters in the *LinnDrum,* and some digital echo, I got pretty close. I think we used the slapback of about a second and a half. We made it pretty long.

RF: Can you think of specific difficult-to-get, fun, memorable, or magical tracks you've done?

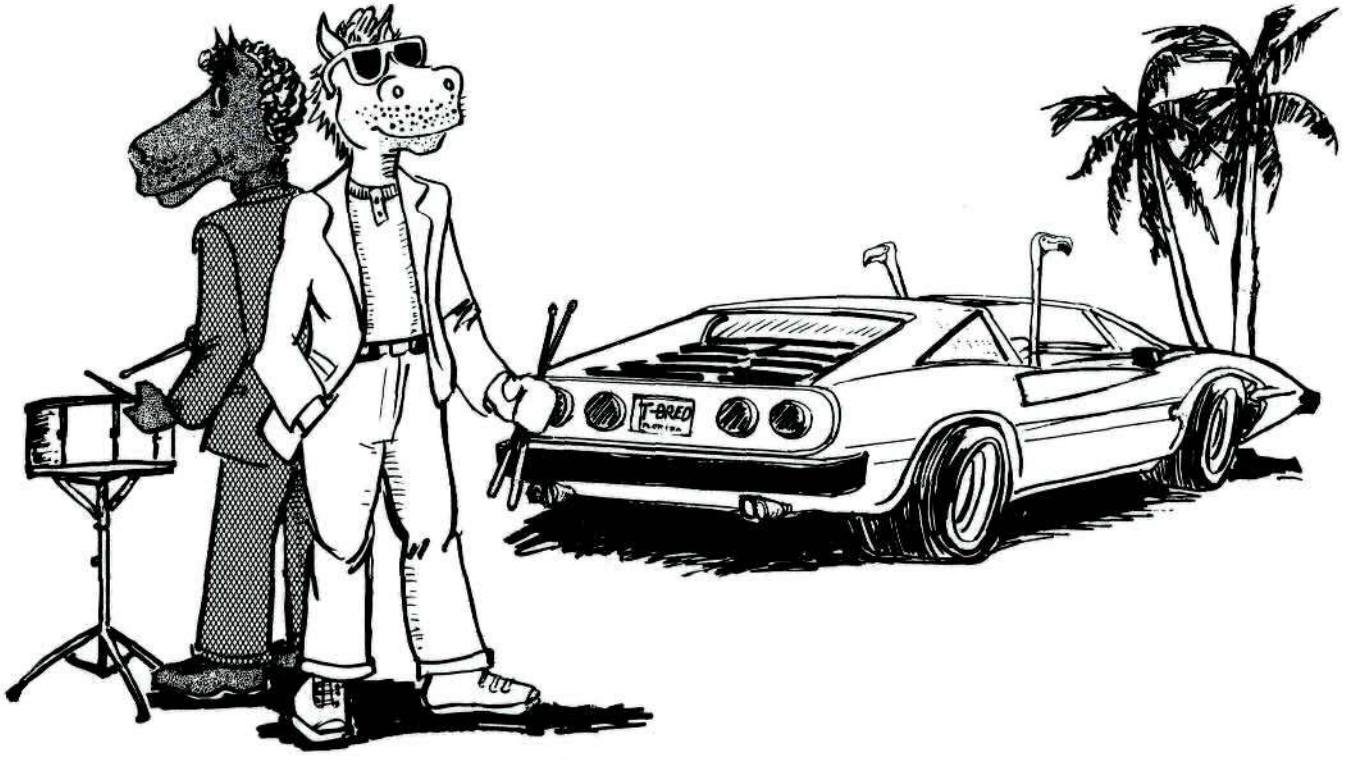
PL: We cut a track with Lionel for this album that he didn't have all the words to yet, called "African Song," which just smoked. It was just roaring. It was towards the end of the cutting, and it had everybody just jumping through their scalps, but it didn't make the album.

This might sound dumb, but there was a track we cut with Kenny Rogers called "Scarlett Fever" about six years ago. It was just before we did Lionel's first album, because Lionel was there that night and he was his usual jovial self. We were cutting this track and another called "Your Night Out"—once again, another track that didn't make the album—and Lionel went through the roof when we played this song. He was jumping up and down and screaming. He said, "I'm going to start my solo album, and this is the band!" Sure enough, that was just before we started on *Truly.* That was a memorable night. It was one of those nights where Kenny called at 6:00 and said, "Paul, what are you doing tonight? I've called John [Hobbs], and I'm going to see if I can get Joe Chemay." Inevitably, that spur-of-the-moment stuff turns out great, because everybody is so proficient at what he does. If somebody said, "Sit down and play a drum solo right now," I'd play a much better drum solo than if I sat here and thought about it for a day. And in a situation like that, there's no pressure.

The *Unguarded* album with Amy was a very memorable experience. That was the first techno stuff with Amy, and it was really a turning point for me. I learned a lot from Robbie Buchanan, who was probably the first real master of it that I worked with.

RF: You have been with Amy since she was 17 years old. I would imagine you've experienced some musical maturation with her. Has it changed through the years as a player for you? What did it start out being,

EVERY MUSICIAN HAS HIS VICE...



THOROUGHBRED MUSIC

IF DRUMS ARE YOURS, CALL THOROUGHBRED

- Percussion and musical equipment shipped worldwide
- All major brands
- Electronic drum specialists
- Call or write for free catalogue

2204 E. HILLSBOROUGH AVE.
TAMPA, FLORIDA 33610

(813) 237-5597

VISA MasterCard

and what has it become?

PL: It started out being a pop attempt at Christian music—nice little pop records. Brown Bannister matured, and everybody he used matured. Amy was *supposed* to happen. It couldn't have happened any other way. And Brown was real loyal. It got to where they wouldn't record unless we could all go up to Caribou Ranch in Colorado. The feeling that came off those records was just incredible. It was a family kind of thing. The first album we did at Caribou was *Age To Age,* then *Straight Ahead, A Christmas Album,* and *Unguarded.* By and large, they were done up there, with some overdubs in Nashville and L.A. Over the years, it has been a wonderful, wonderful experience for me and for my family. Every time we went to Caribou, they flew my whole family up there, and there would be nothing but Amy's family, her manager's family, and the rhythm section's families. At one point, we had 16 children up there. It was astounding. Some of those experiences are among the most memorable of my life. I hope they don't lose track of how important that was to the whole thing.

It's wild to watch something grow. That's a real hard part of this business. You work with these people and you think, "This person is not going to change." When we first started doing Lionel and cut "Truly"—when he had first left the Commodores—he was so insecure, you wouldn't believe it. He was saying, "Do you really think I'll make it on my own? Will they accept me away from the group?" We were saying, "Are you crazy? This is a home run!" Then on the second album, it was, "We did pretty good on that last one, didn't we guys? Let's try this again," with a little more confidence.

But you never say, "We're going to start a new album with ..." because you just never know. I saw Amy at the Grammys, and she hasn't changed a bit. She is the sweetest, most heartfelt, wonderful individual. But the management around her had to grow. We'd cut tracks from 10:00 in the morning until 4:00 the next morning up at Caribou. Everybody bent over backwards. The organization is bigger now, and it's lost that personal thing, but it's not anybody's fault. It's a shame to see that with Lionel. He used to call and just talk. He'd say, "I've got this little tune I want to try." We'd go in, he'd sit down and play it, and it would be astounding. He'd ask, "Do you really like it?" It was so good that you can't believe he didn't know how good it was—"Stuck On You," "Penny Lover," and all that. Of course, by the time we got to the later stuff like "Deep River Woman," he knew he had a home run going. We cut "Hello" for the first album, and it didn't make it. It was the second single off the second album.

RF: With Lionel, you usually cut live with the rhythm section, don't you?

PL: On the first two albums, we cut a lot with the rhythm section. The last album, *Dancing On The Ceiling,* was not. On a song called "Tonight Will Be Alright," it was just Joe Chemay and I, just bass and drums, to cut a rock 'n' roll tune—no guitars. We thought that, with a rock 'n' roll tune, we could at least have a guitar. This last album was pretty much cut one thing at a time.

RF: How do you feel about that?

PL: It's rough. You always feel like you've got your hands tied behind your back. When I'm programming, I don't mind doing that. I can listen to a tune and program, which I do a lot of. I can pull out all the bells and whistles, and pull out all the stops. With programming, the shock value is more important than how it feels. Usually when you get called to program, the artists haven't programmed it themselves because they want something more complicated, so you go for that shock value.

RF: How do you go for shock value?

PL: Outside fills and outside stuff—stuff you probably couldn't physically get to or stuff that would be left-handed to play. People don't realize that it physically has to lay a certain way to get to it. You can't be playing 16th notes on the bass drum and doing a syncopated pattern up on the top unless you've got two bass drums. When non-drummers first started programming, they would do something that didn't make sense, like the hi-hat playing over a tom fill. It's gone on for so long now that it's accepted. I bet I don't play acoustic tom-toms four times a month. The engineers just love electronic stuff, because it's easy to get a sound on, it prints hotter, and they don't have to gate it. It's quicker. Some of the purists love acoustic toms and all the ring and everything.

RF: Are there people you work with who stay with the acoustics?

PL: Lionel. I would always ask which he'd want, and by and large, it was acoustics. Lionel was trying to go on with electronic stuff, but [producer] James Anthony Carmichael would try to keep it acoustic.

RF: You started to say that overdubbing could get really rough.

PL: The reason it was rough when people first started doing things that way was because people physically missed everybody. Now it's been going on so long that we're used to it. This morning, we actually did a date where it was Alan Pasqua, Dan Huff, and I all at once, and it was a thrill to see everybody. That's the good thing about doing TV. I used to hate doing TV dates, and I would turn them down just because they were not usually fun. The records were more fun. The main reason was that playing chase music for a car scene doesn't compare to doing Lionel. But now that record guys like Steve Dorf have gotten into doing TV and movies and they call record players, it feels like something. The TV stuff has gotten better, and

it's more fun. Plus, everybody is there. A lot of times, I will program ahead of the date, and Randy Kerber will program ahead of the date. We'll both be listening to the same demo, and we'll write out our own charts and then meet at the date. Or if we can't both make it at the same time, I'll put mine down, and he'll come in and put his program down. It's hard to believe, but it works. With the advent of clocking everything and everything being so incredibly precise, it works. I've done drum fills on records before where I've just put the thing on 16th-note quantize and pushed the buttons at random, and a drum fill would come out of it. I know that's how keyboard players are doing the drum fills. Of course, you'll get some keyboard players like Randy Kerber who can program a drum part so incredibly that you hate him. But then there are others who are awful.

The records these days are just not artistic. We're doing stuff that's being done on Apple computers. You can go in, move things around, quantize them, unquantize them, put them where you want them, and change them. I feel sorry for any kid coming to town. I had a kid come to the date this morning from Nashville. He's 19 years old, and he's coming to Los Angeles to play rock 'n' roll drums. It's going to be so much tougher for him than it was for me. I carry at least $30,000 in equipment to every session. Anybody who has any aspirations at all about playing in the studio or being a viable part of the recording industry must be into electronics and sampling, and be plugged into the system and how it works.

RF: How does this 19-year-old kid come into L.A. from Nashville and buy $30,000 worth of equipment, just so he can get his first gig?

PL: I don't know. It's so very hard today. [Bassist Neil] Stubenhaus was saying the other day that he thought we were the last batch of studio players. I jumped into electronics the minute I knew it was real. It was six months before I got the first Simmons set, and then when the *SDS7* came out, I was just like everybody else, running out and getting the first one. It turned out to be not quite what everybody thought it would be, but that's just part of growing with technology.

RF: Tell me what equipment you need to do what you do.

PL: Whenever I am lucky enough to get to play acoustic drums, I use Yamaha drums and I love them. The Yamaha power bass drums are just awesome. I've always been a bass drum fanatic. I carry about five different snare drums to every session. I also use the *3000* series Paiste cymbals, which really record well. I have a rack that has a Simmons *SDS5* in it for beat and whenever I need white noise. I use an *MX-1.* I have two eight-channel Yamaha sub-mixers and a 16-channel Hill mixer. I use the Emulator *SP-12* and an Akai *S900.*1 use an *Octapad* triggered off of the acoustic toms or modified trigger pads. Then I use the Roland *SR V-2000* digital echo and a Yamaha *Rev 7.* Above that I have a *Dr. Click,* and a digital metronome for sequencing and locking up to tape. I also just got the Yamaha *PMC-1* setup with the *TX816,* and there are some sounds that you can get with the FM technology that you can't get with samples. I also still use the *SDS5,* although I don't use it extensively anymore. It's neat to use the Simmons toms for one set of samples panned right to left and use a different set of samples panned left to right. It makes it sound like three of me instead of one. The live snare drum triggers the Simmons snare, a sample out of the *SP-12,* and a sample out of the Akai, and I can mix and match any of those three. The bass drum also triggers three bass drums, which I can also mix and match, besides calling on any of 20 or 30 bass drum sounds, which all can be modified themselves. I usually mix two sets of toms together. Technology is really incredible.

RF: Is there a down side to this?

PL: Electronics can be a nightmare. We were doing the American Music Awards, they hit us with 143 volts upstairs, and my disc drive caught on fire. I was sitting there, playing, and something smelled. I turned around, and my disc drive was burning. The other one was in the shop because it had crashed previously!

RF: How do you deal with something like that?

PL: First you panic, and then you don't

Few professionals have more experience miking drums than Danny Seraphine of "Chicago." That's why Danny selected the Shure SM98 Miniature Condenser Mic with its revolutionary new supercardioid Polar Modifier to solve his toughest miking problems.*

The unique A98SPM Polar Modifier converts the SM98 pickup pattern from cardioid to supercardioid, giving you the flexibility of two mics in one to cover virtually any instrument miking situation. When used on drums, it eliminates bleed from adjacent drums and cymbals, and can handle exceptionally high SPLs.

Whether you've already made it, or you're still on the way up, choose the mics the great artists choose—Shure. Built to the highest standards of reliability and performance.

CHOOSE YOUR MICROPHONE THE WAY DANNY SERAPHINE DOES. AS IF YOUR CAREER DEPENDED ON IT.

*Patent Pending

SHURE®

THE SOUND OF THE PROFESSIONALS®...WORLDWIDE

panic. I carry three disc drives. I carry two formats. One format is the Cooper, which can load the entire five seconds of memory of the *SP-12* in three minutes—which is very slow. The Commodore disc drive, which is very reliable, takes eight minutes to load five seconds of memory. The Akai will load 20 seconds of memory in 40 seconds. But all of this can be a nightmare. That's why, if something has to be programmed, I try to do it the night before, so if it crashes, I have a couple of hours to get it up. I also save on two different formats and keep them in two different places.

RF: Back to overdubbing, what happens when you have to go in and replace somebody else's track?

PL: Sometimes it's awkward. If it's been cut with a drum track, it's physically no problem, but you have a problem dealing with the emotional stuff of "This is a great drummer. Why would they have me replace him?" Everybody replaces everybody.

RF: But you can't take it personally. It just may be a producer's preference.

PL: I've replaced drummers I never thought I'd be replacing, and I'm sure they've replaced me, too.

RF: Mike Baird told me that you, J.R., and Jeff played on one Lionel tune.

PL: "Say You, Say Me." The last thing I heard was from David Egerton, the second engineer. Part of it was analog, and part of it was digital. We cut that thing so many times. Nate [bassist Nathan East] and I cut it first with him, because he really couldn't decide how he wanted it. [Note: Abraham Laboriel ended up credited as the bassist on that song.] Then I know he cut it with J.R.I programmed the Linn *9000* on it. So when you hear the song, the front half is the *9000* I programmed, I did the drum fills, J.R. is playing in the middle of it, and then it goes back to the program at the end. The fill that leads into the second verse is up for grabs. For all I know, it could be Jeff Porcaro's, although I don't think Jeff played on the finished product. It's really hard to tell, because everybody plays so great. A lot of times I'll think, "That's me," but then I'll hear the artist and I won't have ever played for him. Then I'll hear something and think, "That's not me," and someone will say, "You sounded great on . . . ."

RF: Doesn't this replacing stuff depress you? What about your ego?

PL: You have to get rid of that in a hurry. You get to be so busy that you think you're on top of the world, but you get hot and you get cold. Right now, there are three records I played on in the Top 30. All of them were in the Top Ten and two were number one, but now they're starting to go off the charts. So you're a hero one month, and the next month you're a goat.

RF: People think that musicians of your stature don't have insecurities and fears like everyone else.

PL: I think you'd have to be blind in this business not to have that. If you had told me when I was a kid that I would play on this many records, I would have thought that I'd own this town. Reality sets in. That kind of gets back to what I said a little while ago. That's the hard part about watching someone like Lionel, who never has to work another day in his life if he doesn't want, because you can remember him saying, "Guys, do you think I'm going to make it?" And you're still playing dates. Sometimes that's hard to take. But the money really has nothing to do with it. If I die on the freeway on the way home today, it's okay because I've done exactly what I wanted to do with my life. How many people in the world can say they are what they wanted to be? The money's nice, but even if I were only getting 20 grand a year, I'd love it.

RF: But how does a drummer prepare for the future while this artist is making a fortune and a player is making sideman money?

PL: I've been approached to produce, but I've always been too busy to do it. You get involved in stuff. You start on Monday, and you're in the studio until Friday. Suddenly, it's Saturday, you take a deep breath, and Sunday you see your kids. Monday you're back in the studio, and you get locked into that pattern. Michael Omartian tried it, and he's very wealthy now. Dean Parks tried it, and he didn't like it. He's thrilled to be back playing again. It doesn't really matter. I'm doing what I want to do, and the guys I'm working with are the best in the world, here and in Nashville. I love Nashville. Of course, I was raised in the South, so I feel more at home in Nashville than here in L.A. I've wanted to move there for a long time, but there's not the diversity of music that is here.

RF: There are plenty of great drummers down there. Why do they have to transport you a lot of miles?

PL: I think it's the same reason Steve Gadd comes to L.A. from New York. It's just a different approach. It's not better or worse; it's just something else. Contractors and people I used to work for are using different people, too. Things in this business change.

RF: Do they utilize your full technology in Nashville?

PL: Yes. In fact, now it's gotten to where I'll get called a day ahead and I'll program a day ahead of everybody else. Sometimes they'll send me tapes to program before we go in. I'd much rather program by myself without a bunch of people sitting around, because the pressure is there. By the time all the people involved get their sounds, the entire day has gone. You get there at 10:00 A.M., and you don't play a note until 2:00 the next morning; you literally don't play a note for 14 hours. By the time you get to playing, everybody has been up and down so many times that everyone feels like a yo-yo. Robbie Buchanan gets some of the most beautiful sounds I've ever heard, but he specifically does not retain sounds so he can't rely on them. So every time he gets a sound, the sound is new and he hasn't used it for anybody else. That's good, but it takes a lot of time.

RF: Do you play together on the Grant situation?

PL: Yes, unless a track really requires an incredible amount of precision that you can't get playing with a click track or with a pad. If you want it machine perfect, then the instruments have to be tracked one at a time, and it usually starts with the bass and drums together, knowing that the bass is going to be done over again. So it's drums, bass, guitars, and keyboards, and it can take a week to cut a track.

RF: You told me you get most of your letters and calls regarding the Amy Grant situation. Why is that?

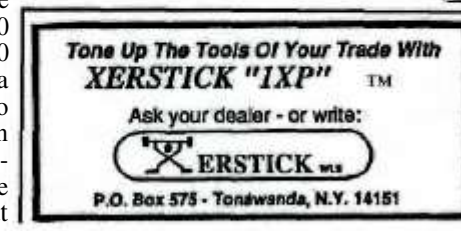
PL: I get calls from Houston, Virginia, Washington, Colorado, Michigan, Indiana, and more. They find me, and it's almost always in response to Amy's stuff. The parents of those kids who are raised in real good Christian homes and have those kinds of values might be talking against Iron Maiden. When they see my name on an Amy Grant record, they know they can talk to me. They think, "I might not be able to talk to Carmine Appice, but maybe Paul Leim will talk to me, because he works with Amy Grant and I bet he's a Christian."

RF: And you are.

PL: Yes. I'm not any saint, by any stretch of the imagination. I've made mistakes just like anybody else, but when it really gets down to it, I think there's a common ground there, and they know they can talk to me and I always talk to them. I've had $100 phone bills to Houston, talking for two or three hours, because these people are just dying for information. I'm always happy to talk to them. Maybe you have a responsibility and maybe you don't, but I have to do that. I'm happy to do it.

RF: Is it difficult being a Christian in this business?

PL: Nobody has ever made it difficult for me. The coke thing isn't that big anymore. I think everyone finally wised up. I think knowing that the Christianity is always there, no matter what, makes it easier to deal with all the ups and downs. I've been able to meet some wonderful people, and I'm real thankful to have been associated with those people and probably recognized for having done the Christian stuff instead of something else. It's been a real blessing for me to have been involved with that.



Reader's Platform continued from page 4

I'm not. I'm more disappointed, because Herb and his people had already known I was the creator and originator of this item. I seek no dollars from them; I'm having too much fun these days in drums to be bitter. But it's not fun seeing people taking claim for what I did and still am doing. *MD* is the drummers' bible and law. As a fair publication, I hope you'll set the record straight on this one.

Sam Ulano
New York NY

Herb Brochstein replies: "I developed Pro-Mark's Quatro *square stick after seeing a hexagonal stick made in Japan about 1983. Since Sam can document that he designed square drumsticks back in 1960, I will certainly agree that first credit for the concept would have to go to him. However, I had never seen or heard of Sam's sticks prior to the development of Pro-Mark's* Quatros. *When we had our attorneys make a patent search before undertaking that development, there was nothing in the records regarding square sticks, so we pursued them. It's not unusual for people to come up with the same idea in different places and/or different times—or in some cases, at the same time—totally independent of one another. We've had people submit design ideas to our company for which we were already holding patents. In the case of square sticks, I'll certainly be happy to give Sam Ulano credit where it's due, but I must say that the idea for Pro-Mark's* Quatros *was not taken in any way from Sam's stick design."*

GRATEFUL TO GREGG

Earlier this year, Gregg Bissonette and some of his friends came into Sweetwater's Lounge, in Lakeland, Florida, where my band, Rumor Hazit, was performing. (Gregg was to appear the next night with David Lee Roth at the Lakeland Civic Center.) I guess that he and the band stop at a lot of clubs because they enjoy seeing club bands, but seeing him in a club in Lakeland was a real surprise to me. We were playing our last song before the break when I looked out and saw him standing there. He really seemed to be enjoying himself. I got really excited (and, very honestly, a little nervous). It wasn't just a good drummer watching me; this was one of the best rock drummers around and one of my personal favorites.

Immediately after the final song, I went off stage and introduced myself, and invited Gregg to sit in with the band. The people in the club went crazy when Gregg accepted my invitation. We just gave him a song list and let him call the tunes. He played several Top 40 songs—over an hour's worth—and also did a spectacular drum solo. It was tremendously exciting to see him playing my drums and loving it! He said he had a great time, and my band loved it, too. It was a night I will never forget.

Later, Gregg had a lot of nice words to say about our band. His enthusiasm was incredible, just as Robyn Flans noted in her January interview with Gregg. He told us how incredible it was to play in front of large crowds with DLR. He said there's no other feeling like it. He really helped to increase my enthusiasm for playing. Gregg is one of the best, and I'd like to thank him for the thrill of a lifetime!

Scott Stahley
Lakeland FL

D SHARPE

In your July issue, the article by Bob Moses on D Sharpe's passing was one of the most moving I've read. I never met D Sharpe. I don't know Bob Moses personally. But I do know Bob's beautiful playing. So many emotions come out in our playing because it is so personal. I feel that playing is another "sense" (our sixth sense) that we are gifted with, and I thought that Bob Moses' feelings were expressed beautifully.

Ronnie Zito
Haworth NJ

CARLTON BARRETT

I was greatly saddened recently to learn of the untimely death of reggae drummer Carlton Barrett. Those who are familiar with Barrett's illustrious career with Bob Marley & The Wailers know what a tremendous contribution this man made in the foundation of reggae music—standardizing rhythms that are commonplace in reggae nowadays. His unique sense of timing and stylish innovation were just two of the many facets that made him the epitome of reggae drumming in its developing stages. He was, unquestionably, a great talent and will be sorely missed in the world of reggae.

Neil Peterson
Mason City IA

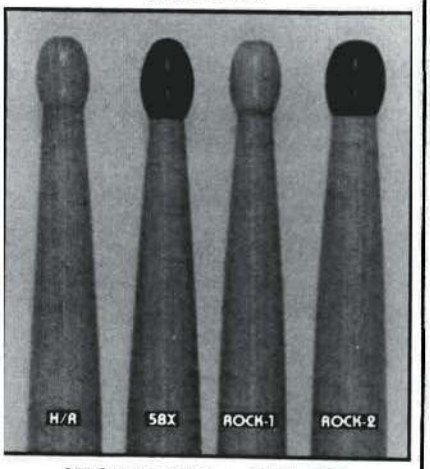
YOGI HORTON

Due to Yogi Horton's untimely death, his style of drumming and his rare type of friendship and love will be greatly missed. He was very warm and sensitive, but he was such a dynamic player that you noticed him right away. He had an unmistakable groove and played with authority, covering all styles from James Brown to Luther Vandross to Kid Creole & The Coconuts. Yogi was one of the most physical drummers in the business, and when he played, it was like an event at the Olympics.

We love you, Yogi, and you'll never be forgotten. We offer a special prayer for your wife, son, and parents. Our love is with you always.

Michael White
Lakeview Terrace CA

SILVER FOX
"ROCKS"



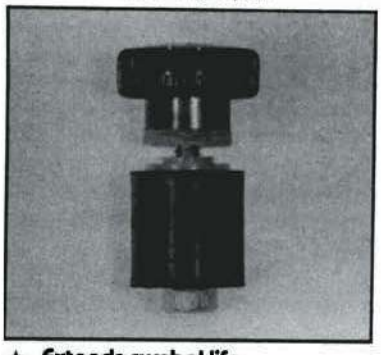
WOOD TIP or DEL-TIP
Laminated ROCK maple or
Laminated RED Cinnamon Stix

H/A 5/8" Dia. x 16 1/4" long
58X 21/32" Dia. x 16 3/16" long
ROCK-1 5/8" Dia. x 17" long
ROCK-2 21/32" Dia. x 17" long

At your favorite drum shop

Silver Fox Percussion
P.O. Box 06884
Fort Myers, FL 33906
(813) 332-4141

The FABULOUS
"FLEX-TILT"
Cymbal
Shock Mount
Pat. No. 4,526,083



★ Extends cymbal life
★ Plays at any angle
★ HOLDS China & Pangs
★ No MIC noises
★ Screws onto tilter thread

FT-12: 6mm. thd. (Imports)
FT-13: ¼-20 thd. (American)
FT-14: 8mm. thd. (Yamaha)

One year limited warranty.
At your favorite drum shop.

Silver Fox Percussion
P.O. Box 06884
Fort Myers, FL 33906
(813) 332-4141

Weckl continued from page 32

written out the words "Groove and Hits," which is very helpful. So looking at it, I see the horn hits are on top, the consistent snare on 2 and 4 (thus the groove keeps going), and what the bass player is doing written on the bottom space. Again, I sing through the rhythms and see that it's a two-bar phrase that actually starts at bar 39, with the hit on the last 16th of 4.1 keep looking and see the fill with the crescendo sign at bar 43. After the next two-bar phrase of hits, 44 and 45,1 see that it gets more fill oriented and is leading up to a drum solo. So I make sure that I understand the hits in bar 48. Now, on to the drum solo!

This is a fun type of solo to play because the band "comps" for the drums, which is usually our role. The cowbell keeps going on quarter notes, and the Rhodes keyboard plays a consistent riff. It's nice to leave space at the beginning of the solo to establish the new section and give the last section a nice release. Besides, remember there is a comp going on underneath you, so you don't have to fill up every 16th note in the bar! It creates more tension and excitement when you play phrases with space around them as well.

Being that this is an edited version of this tune, so that both versions would fit, this is an 18-bar drum solo. Pay attention to the horn hits when they enter in bar 52. Orchestrate your solo around the hits. The solo should build to the end with hits in bar 65. Then you tacet for two beats, which means don't play anything, play the fill with the bass in bar 66, and D.S. back to B.

Now, looking at letter B, I see that the feel changes (which is true the first time through this section as well). I look at the band hits and the bass part, and see where the arranger wants the snare accents. I choose to play around the bass part instead of right with it. Then I see to jump to the coda after bar 19. The first measure of the coda is the same as bar 20, except instead of the figure ending on the downbeat, it ends on the last 16th of 4, which kicks off that same two-bar phrase played at D. The last three bars are tricky. Bar 83 ends with two 16th notes immediately into the triplet figure with the band in 84. Bar 85 is a big solo-fill bar for the drums. Listen to the cowbell on the downbeat of 85 for the time. The bass plays a 16th-note line, so it's a good idea to play something 16th-note oriented. In your fill, make sure to "set up" the last two hits of the piece. In other words, you don't want to throw the band off because you played something too strange to follow.

Well, there it is. Listen to my version, follow the chart, and then try it!

This Sound Supplement *contains one example of many that will soon be available in my new instructional package entitled* Contemporary Drummer + 1. *The package is geared toward the intermediate- to advanced-level player. It includes an audiocassette tape with nine selections of material (two versions each: one with drums, one without drums), charts for each selection, and a book that explains, song by song, my interpretation of the music, written-out examples of what I did on the song, and suggestions on what to look out for while reading the charts and playing the particular style of music being discussed. It takes you through nine styles of music including rock, electric jazz, acoustic jazz, two different types of pop tunes, an instrumental funk tune with a drum solo over a vamp (edited version on* Sound Supplement), *a tune combining Latin and odd time with a drum solo in 7/8, an example of a 60-second jingle (radio or TV commercial), and an example of a movie soundtrack. All the tunes, except the acoustic jazz selection, have either sequenced percussion or a click track to keep time to, just like a real studio session.*

Plus, you get to listen to and then play along with the great musicians who performed on this project: Chick Corea, Michael Brecker, John Patitucci, and Steve Lukather. Keyboard and sequenced parts are performed by Jay Oliver. Jay and I arranged and produced all the material.

Contemporary Drummer + 1 *is a fun and challenging practice device to learn about today's music. So take the challenge, and have some fun!*

For more information, contact DCI Music Video, 541 Avenue of the Americas, New York, NY 10011, or call 800-392-4500. In New York State, call (212) 924-6624.

When Cymbals are Not Enough...

Anton is DST Equipped.

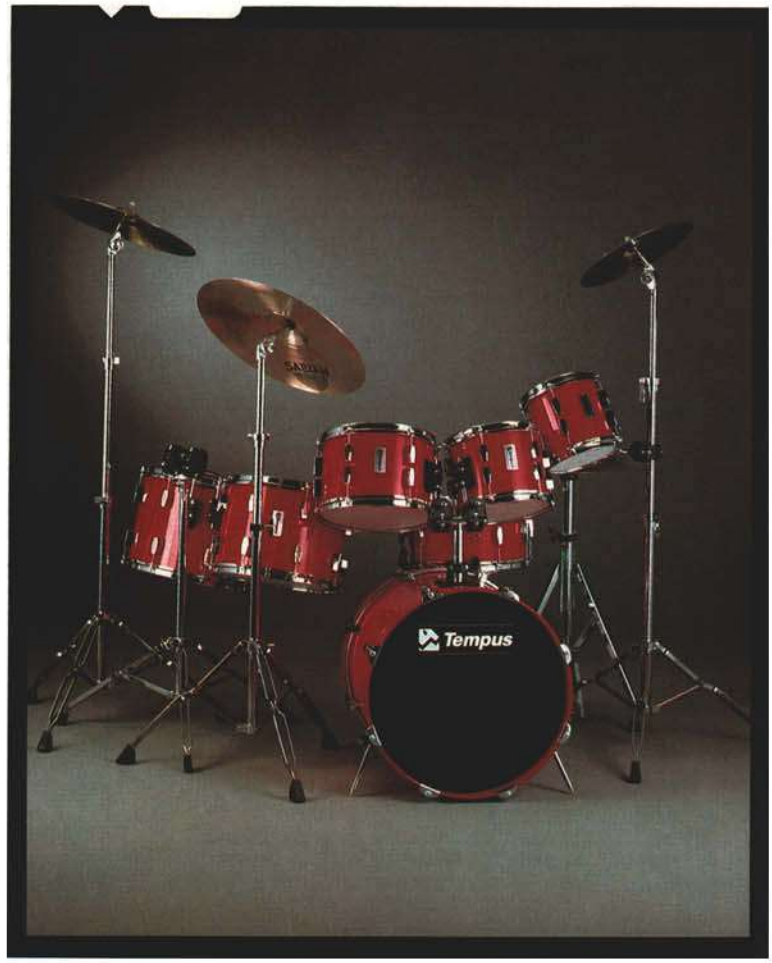
Playing up late night is a demanding job. Creativity, style and feel are put to the test five times a week. Anton Fig does it like no one else because he knows what works best and when.

Anton uses the Rhythm Tech DST (Drum Set Tambourine). It's the right tool when your cymbals aren't.

The DST mounts on your stand or on the top rod of your Hi-Hat. The next time you're up playing late at night make sure *you're* DST-equipped.

For more information write:

Rhythm Tech Incorporated
511 Center Avenue
Mamaroneck NY 10543 USA



Motivation

Refusing to accept anything but the best brings you one step closer to the top.

Tempus

Fibreglass accoustic drums.

Ask your dealer or send $2.00 for information to:
Tempus Instruments Inc.
3–12320 Trites Road, Richmond, B.C.
Canada V7E 3R7 (604) 277-5711

DRUM MARKET

FOR SALE

PEARL, LUDWIG, YAMAHA, SIMMONS, SONOR, TAMA, DDRUM drumsets; ZILDJIAN, PAISTE, SABIAN cymbals; PRO-MARK, REGAL TIP, VIC FIRTH, ZILDJIAN drumsticks; REMO, LUDWIG, EVANS drumheads at the lowest prices! We Guarantee to Beat Any Advertised Price! Write or Call for Discount Flyer! ATLANTA PRO PERCUSSION, 2526 Spring Road, Smyrna, GA 30080 (404) 436-3786. Ask about same day shipping. Call information for 800 number.

ALL REMO, LUDWIG & EVANS Drumheads at a huge savings!!! All ZILDJIAN & PAISTE cymbals at lowest prices! Huge Drumstick savings on the following: All Pro-Mark, Fibes, Bunkens, Pearl & Regal Tip, and we Roll 'em!!! Amazing low prices on all drums & accessories. Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512 (702) 331-1001 Plus, No Sales Tax on Out of State Sales!

YAMAHA ELECTRONIC PERCUSSION kit EPS 158 in stock! Call for price quote. Atlanta Pro Percussion. (404) 436-DRUM. Call information for 800 number.

ELECTRONIC DRUM SALE: Simmons kits, Roland, Tama Techstar sets & Pearl electronic drums in stock in quantity and on Sale!!!! D.W. hardware at amazing low prices!!! Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512 (702) 331-1001.

DRUM MACHINE SUPER SALE: All Korg (DDD-1 & accessories), Yamaha (including RX-11, RX-21, RX-15, & RX-17) & Roland (including TR-707, TR-727, TR-909 & TR-505). Also Roland Octapad on sale. Drum machines in stock now in Quantity!!! At Unbelievable Discounted Prices! Bizarre Guitar, 2677 Oddie Blvd., Reno, Nevada 89512 (702) 331-1001.

DOUBLE PEDALS lowest prices in USA. DW, TAMA, CAMCO, PEARL. (404) IDO-DRUM. Atlanta Pro Percussion. Call or write for free discount flyer. 2526 Spring Road, Smyrna, GA 30080. Call information for 800 number.

Stewart: 9"X13", 16"X16", 14"X22", chrome 5"X14", Hardware, Ride: $250.00. (718) 386-4660.

CAGE by TAMA in stock! We beat any advertised price! Call for price (404) 436-3786. Call information for 800 number. ATLANTA PRO PERCUSSION.

HIGH QUALITY SUPER GLOSS DRUM COVERING AT GUARANTEED LOWEST PRICES AVAILABLE! (We've kept the same low low prices for 10 years.) Send self addressed stamped envelope for Free Samples, information and prices. Percussion Services, 3115 Hanna Ave., Cincinnati, Ohio 45211 or call (513) 661-2297. Compare, You Won't Find A Better Deal!

FREE!
Free copy of "Drum News 2" Exclusively expanded line of new affordable drumming videos. Recommended by: *Modern Drummer*, Drum Tracks, and Jazziz Magazines. M & K Productions, dept. MD10, 601 Bunkerhill Road, Harleysville, PA 19438. (215) 750-NEWS.

NEW TAMA "NEIL PEART Model" Set, Candy Apple Red, Double Bass! As Seen In October *Modern Drummer*! We Will Beat Any Advertised Price! Atlanta Pro Percussion, (404) 436-3786. Call information for 800 number.

BOSTON: JOHN HORRIGAN SCHOOL OF MODERN DRUMMING. (617) 472-6672.

Simmons SDX, Silicon Mallet, SDS-9, SDS1000 In Stock! Will Beat Any Advertised Price! Atlanta Pro Percussion, (404) 436-DRUM. Used SDS 9 $699. Call information for 800 number.

DRUMMERS—"TWIRLERS"—THE ONLY STICKS in the world with built-in Control Twirling Rings with instructions. Never drop another stick. Twirl drumsticks while performing. Jazz-Rock-Nite Club drummers. $13.95 pr., plus 2 extra rings ppd. Also field and parade sticks $15.95. Twirl A Stick, Box 5126 MD, Poland, OH 44514.

"Tommy Lee Model" Pearl set. White double bass. Call or write for price: (404) 436-3786 Atlanta Pro Percussion, 2526 Spring Rd., Smyrna, GA 30080. Call information for 800 number.

SAM BARNARD'S SUPERGLOSS DRUM COVERING MATERIAL! Advertised or unadvertised, Best Deal in the Nation! Now Recover 7 drums for only $39.50! Instructions included with Kit. Over 75 colors, free samples, shipping C.O.D. Singles available. Choose what drum shops, touring drummers and the world use. Why pay more and settle for less. (602) 279-4041 anytime.

RECOVERING SERVICE, Any 5 Piece Set, Black or White $150! Includes All Labor and Material! Other Finishes Available! Atlanta Pro Percussion. Dial: (404) IDO-DRUM. Call information for 800 number.

KEN ILUSORIO'S PRO DRUM SHOP. Acoustic and electronics. Pearl, Tama, Gretsch, Ludwig, ROC, etc. Repair, Recovering and instruction. 1608 Sonoma Blvd., Vallejo, CA 94590 (707)642-DRUM.

GRETSCH, LUDWIG, PREMIER, SONOR, TAMA, Quality service & prices! Call the drum shop of the midwest! Explorers (816) 361-1195.

Attention Do-It-Yourselfers: Corder Drum Company has what you are looking for in maple drumshells, covering material, and hardware. Write for free catalog. Corder Drum Company, 3122 12th Avenue S.W., Huntsville, Alabama 35805

DRUM MUTES-PRACTICE PADS Sizes 12 to 16 inch $10 each plus $3 shipping each. Send to: Adaptive Systems, Inc., PO Box 1333, Seaford, NY 11783.

EAMES HAND-CRAFTED North American Birch Drum Shells. Select from Finetone, Naturaltone, or Mastertone unfinished or finished shells. Design your own instrument as only the discerning player can...For free brochure write: Eames Drum, 229 Hamilton Street, Saugus, MA 01906 (617) 233-1404.

THE MASTER MUSICIANS DRUM SHOP—Specializes in New, Used and Vintage Sets, Snares, & Singles. 1958 WFL Ludwig 4 pc. $495. 1950's Leedy 4 pc. $250. 1962 Slingerland Bass & Snare Combo $250. Pre-CBS Rogers, Slingerland, Circle Badge Gretsch, & Ludwig Snares priced to sell at only $99 - $150. Call for prices on New Tama, Pearl, Ludwig, Zildjian, & Paiste. We Buy/Sell/Trade & Ship UPS Daily. Call (301) 261-2115.

Used/Demo sets: Sonor power 5-piece $499. Remo 5-piece power $199. Remo 8-piece power $325. Ludwig 5-piece $375. Ludwig 6-piece double bass $399. Yamaha 5-piece $399. Atlanta Pro Percussion (404) 436-3786. Call information for 800 number.

SDS9 OWNERS—Kit incrementer available. Changes kits, automatically, with pad, footswitch. Call Pete (201) 473-5875.

Professional Music Studios: Eames Drums, customizing and refinishing. Zildjian, Profile, Remo, Firth, Latin Percussion and more. Mail order also. Great Savings, call: (201) 777-4323, Clifton, NJ.

Sonor Signature Bubinga V-piece, $2,600.00. (803) 886-6783, Frank Faison.

MODERN DRUMMER BACK ISSUES, #1-87. Mint Condition. $300.00. 1-316-326-7960.

Discount Drum Equipment, Glenn Weber Drum Shop, 16 Northfield Ave., West Orange, N.J. 07052 (201) 736-3113.

EMULATOR SP-12, Digital Sampling Drum Machine. Brand New with Special Modification. $1995.00. N.J. (201) 338-6818.

Simmons SDSV—Complete w/wo Anvil Flight case. $1,500.00. Joan (612) 378-3995, evenings.

Zildjian 21" Rock Ride, and 20" Pang Cymbal. $90.00 each. NYS (607) 749-4432.

RADIO KINGS, K. ZILDJIANS, AND MORE. Call (515) 693-8691 or write: Collector, RR1, Box 95B, Libertyville, IA 52567.

Simmons SDSV: snare, bass, 4 toms, and Hi-Hat modules, stands and cables. Like new, $1,150.00. (518) 561-6442.

HI-HAT USERS: Next time you move your Hi-Hat stand, don't bend the upper pull rod, instead protect it from damage with "the original" Hands(tm) Hi-Hat Pull Rod Protector Case. (One size fits all). Each Case $10 ppd. (USA only) send check or M/O to: Hands Enterprises, P.O. Box 94674, Oklahoma City, OK 73143 (405) 360-5817.

"NEIL PEART" LUDWIG 4-ply SUPER CLASSIC set. Call or write for our free catalog and 800 number. Atlanta Pro Percussion, 2526 Spring Rd., Smyrna, GA 30080. (404) 436-3786.

Drumstix Custom Designed & Manufactured. Quality Stix. Professionally cut, Rolled & Tapped. $3.15/pr.-wood, $3.35/pr.-nylon. (U.P.S. Delivery). Your name and/or group's printed on each stix (free). Limited openings. Call (609) 662-5387. Fred Stay (Designer). *Endorsement Prices Available.*

STUDY MATERIALS

COMPLETE SELECTION OF BOOKS, CASSETTES, AND VIDEOS. Call or write for discount flyer. (404) 436-3786. ATLANTA PRO PERCUSSION, 2526 Spring Road, Smyrna, GA 30080. Call information for 800 number.

VOCAL EXERCISES on cassette. Improve your vocal chops. This tape quickly strengthens your voice, expands your range, builds your confidence, and gives you a competitive edge! Top NY instructor. Only $14.95. Chromotone Music, 5320 S. Greenwood St., Dept. R4, Littleton, CO 80120.

ANALYTIC DRUM TUNING recommended by Russ Kunkel, Sonor, *Modern Drummer*. Complete Drum Tuning instruction. Get "Your" Drum Sound. Send $7.95 to: Steven Walker, Box 40352, Indpls., IN 46240-0352.

TWIRL DRUMSTICKS like top Pros. No Devices Necessary! Drum Corps Trick, Easily learned. Three pages describes technique. Send $5.50 to: Steven Walker, Box 40352, Indpls., IN 46240-0352.

DRUMMING FOR DOLLARS—4 1/2 HOUR CASSETTES (LEARN TO EARN). 100 different commercial styles, Rock-Latin-Ethnic-Jazz. Complete $26.95, book only $8.95. *Rock Drums Off The Record* 96 pages 3 hour tape cassettes transcribed beats (Gadd, Cobham, Garibaldi, & Others.) Complete $26.45. Book alone $9.50. Northwestern University Staff. Tony Caselli Publications, 79 E. Wildwood Dr., Barrington, Il. 60010.

AFRO-CUBAN RHYTHMS APPLIED TO THE DRUMSET. An easy to follow manual with the working drummer in mind. Send $10.00. Chuck Silverman, 1216 So. San Gabriel Blvd., San Gabriel, CA 91776.

To advertise in DRUM MARKET, mail your copy with remittance to MD c/o Drum Market. Rate—80c per word. 100 words maximum; payment must accompany order.

How Do You *Polyrhythms*? Step by step method, 80 pages. Send $11.00 to: Martin Bradfield, Box 216, Spring City, PA 19475.

2 Free Rock Charts!!! New! Rock Drums Cassette Course. Teaches you, Step-by-Step, the Exact Skills & Techniques needed to become a Powerful and Consistent Rock Drummer! 1 hr. cassette, workbook and 2 Free Charts! Now only $12.00! Immediate delivery! Starr Products, Box 247-C, Nanuet, NY 10954. Free Info.

Beginning Drum Chart Reading—"Best Chart Reading Book I've Seen."—Roy Burns. "...Practical, *real-life* study material."—Ed Shaughnessy. "More than elementary."—Jim Chapin. "Note values are extensively covered in funk, Latin and swing styles."—Percussive Arts Society. Mail $15: Gil Graham, 13 Winthrop, Winchester, MA 01890.

YOU CAN
WIN
PAUL WERTICO'S
NEW VIDEO!
ENTER TODAY: M & K Productions' Contest, 601 Bunkerhill Road, Harleysville, PA 19438.

Demo Drumming for the Modern Drummer, cassette package, $6.50 to: SLW, 30137 Avenida Tranquila, R.P.V., CA 90274.

NEW! Digital Drum Machine Patterns on Chrome/Dolby 90 min. cassette. Improve your time and studio chops. 18 Familiar rock, jazz and Latin grooves—5 min. each. Send $9.95 to: DDM Tape, 377 Francis St., Jackson, MS 39206. Custom and demo tapes available.

Now available from CHUCK KERRIGAN PUBLICATION—A Correspondence Course that takes you from the *basics* to the *heights* of understanding Polyrhythms!—Send for Free Info: 221 Emerald Street, Johnstown, PA 15902.

New Jersey School of Percussion Home Study Material, send for brochure. 16 Northfield Ave., West Orange, NJ 07052 (201) 736-3113.

DID YOU KNOW? Using standard notations there are only 21 basic rhythmic patterns. Now there is a book designed to teach these patterns. System 21, by Jim Green. Endorsed by Roy Burns, Ed Soph, and Joey Ferris. Send $8.95 + $1.00 postage to: J.G. Studio, 5510 Brandt Pike, Dayton, OH 45424.

JOHN BONHAM REVEALED
14 of Bonzo's most inspired beats. Not only transcribed. Not only isolated on tape. But, also, *Broken Down and Explained* so that drummers at every level can become Bonham experts! $10 to: LLP, 8138 Gridley Ave., Wauwatosa, WI 53213.

FREE! DRUM CHARTS CATALOG & SAMPLE! Absolutely the most Clear, Accurate charts available Anywhere! Rock, Pop, Funk, Fusion & more! New Charts released Monthly! STARR Products, Box 247-E, Nanuet, NY 10954.

THE WORLD OF ETHNIC PERCUSSION cassette, $8.00, John Penn, 400 Glendale Avenue, Houma, Louisiana 70360.

EASY READ ROCK—The book that teaches you to read...painlessly! Open doors to your future with this exciting new Two Color concept (for beginners—teachers—pros). Endorsed by Louie Bellson—Larrie Londin—Jim Chapin. Includes accents, fills and never before published Rock licks. $9.95 for book, $9.95 for Easy Read cassette (complete with music) or $18.00 for entire package. Send for Free Brochure. IL. res. add tax. Percussion Express, P.O. Box 1731, Rockford, IL 61110.

EASY READ JAZZ—At last!—a drum book explaining different jazz styles—includes 3/4, 5/4, 12/8. Solos, fills, accents, Latin/Jazz, even brushes. Great for teachers-even better for students! Fold-out charts teach you to read: $9.95 for book, $9.95 for Easy Read cassette (includes music with and without drum track)—$18.00 for entire package. Another book that Works from Percussion Express, P.O. Box 1731, Rockford, IL 61110.

EASY READ FUSION—The ultimate challenge! The book teachers asked us to write. Up to the minute complex Rock & Jazz patterns made easy. Fold-out charts challenge you to the max! Includes all the latest Gadd, Erskine, etc. $9.95 for book, $9.95 for Easy Read cassette (includes music with & without drum track) $18.00 for entire package. Changing the way you learn and play, we're Percussion Express—P.O. Box 1731, Rockford, IL 61110. Write for free brochure. VISA/Mastercard Hotline (815) 962-3147.

NEW! DRUM CHARTS/CASSETTE PAK—Now! Get 5 drum charts of today's Hottest and most Popular Rock, Pop, Funk, & Fusion songs with accompanying music on cassette! Plus—Free Giant catalog. Special Introductory Offer—Just $6.95 ppd. Immediate Delivery! STARR PRODUCTS, Box 247-O, Nanuet, NY 10954. Free Info.

INSTRUCTION

BOSTON AREA: Quincy, Weymouth, Norwell, Marshfield, John Horrigan School of Modern Drumming, All Styles, All Levels, message: (617) 770-3837 or Home (617) 472-6672.

SCHOOL FOR MUSICAL PERFORMANCE specializing in Percussion, Big Band Charts, Rock, Pop, Fusion, Classical and Rudimental Drum Styles, Vibes and Marimba 4 Mallet Technique. Private instruction for ALL Instruments, Voice Theory and songwriting. Musical Director, David Kovins, B.A., M.A., M.S.M., 910 Kings Highway, Brooklyn, NY 11223. (718) 339-4989.

Baltimore: Grant Menefee Studio of Drumming. B.M. Berklee College of Music, Towson State University Instructor. (301) 747-1900.

RUSS MOY—New Jersey's Foremost Drum Instructor—since 1964. Call for an appointment (201) 355-0366.

Drummers: Learn All styles of drumming on all the percussion instruments, including drumset and mallets. John Bock Percussion Studio (914) 592-9593.

In the S.F. Bay area John Xepoleas author of *Studies For The Contemporary Drummer* is accepting serious students. Develop the skills needed for today's drumming. (415) 881-5432.

DRUMMERS!!! Study Progressive Rock-Fusion. Learn styles of Peart, Bonham, Moon, Paice, Copeland, Cobham, Phillips, Bozzio, Van Halen, Appice, Aldridge, Rich. Master Gladstone; Finger techniques. Creative, Proven Results! Jeff (516) 681-9556.

"Visual Aids." the book of showmanship drummers have wanted for years. *"Visual Aids."*, a 42 page completely illustrated guide to learning the twirls and flips used worldwide by the pros. The book has five chapters of twirls plus three chapters on flipping. No future showman should be without this book. To order send $10.00 plus $2.00 shipping and handling ($12.00 total) to: *"Visual Aids"*, P.O. Box 294, Winter Haven, FL 33882-0294. Foreign Orders Accepted. Allow 4 weeks for delivery.

JACKSON, MISSISSIPPI—George Lawrence is accepting serious drum set students. (601) 362-6051.

New Jersey School of Percussion, send for brochure. 16 Northfield Ave., West Orange, NJ 07052 (201) 736-3113.

PROFESSIONAL MUSIC STUDIO Private lessons in all phases of Drum Set and Percussion. Including Congas, Mallets and Timpani. Playing in live workshops emphasized. Full music curriculum-theory, ear training, arranging. Lessons on all instruments by qualified teachers. Drummers Referral Service. Call (201) 777-4323. 55 Webro Rd., Clifton, NJ 07012.

CLEVELAND: STUDY CREATIVE DRUMMING, A multidimensional learning system, with DAVE BREWER. Double bass drum WORKSHOP, Sept. 20th. CALL (216) 351-9180.

WANTED

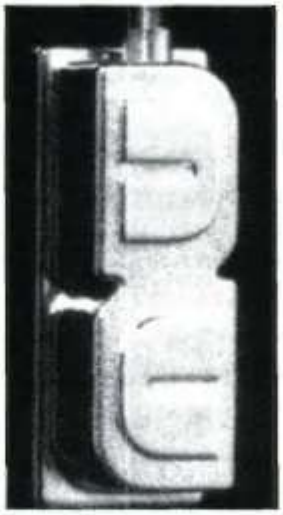
TRIXON, VOX cone shape Drums. (306) 664-4953, 1674 Edward Ave., Saskatoon, SK., Canada, S7K 3B6, Leonard.

WANTED: Pearl Vari-Pitch Cannons; interested in Floor Tom, Mounted Tom, and Snare Drum; Prefer Jet Black Covering, What Have You? Steve, 6155 Tuckerman Lane, Colorado Springs, CO 80918 (303) 598-3554.

26" Ludwig Vistalite Bass. (216) 933-4616, Nights.

WANTED: DRUMMERS TO RECEIVE A FREE DRUM charts catalog! Starr Products, Box 247-W, Nanuet, NY 10954.

THE LEGACY OF
DC 1000 PERCUSSION
UNILUG CONSTRUCTION



JOE VODA'S DRUM CITY
GRANT'S DRUM CITY
KIRK SCOTT'S DRUM CITY

DESIGNED & PRODUCED BY DRUM CITY

1-402-397-1060	1-214-438-1581	1-512-656-4785
Joe Voda's Drum City	Grant's Drum City	Kirk Scott's Drum City
209 South 72nd St.	426 East Irving	10708 Perrin Beitel
Omaha, NE 68114	Irving, TX 75060	San Antonio, TX 78217

Listening

by Roy Burns

There is a famous story that circulates in the business world in many forms and variations. The way I first heard it was as follows: A huge ocean liner was due to be launched. However, there were problems. The new high-tech engines were not producing enough power to propel the ship on the open sea. In test after test, all of the experts were stumped. Finally, in desperation, the owner of the new ship called a famous consultant.

The consultant, an elderly man of great experience, puffed his old pipe as he studied blueprints of the ship's engines. He was given a complete tour of the ship by the foreman and the owner, who explained the intricacies of the ship's energy system. The old man watched, listened, observed carefully, and spoke very little.

After three hours, the old man lit up his pipe again and removed from his pocket a small hammer. He approached a large valve and tapped it sharply with his hammer. Suddenly, a roar was heard as all of the engines began to function smoothly. Everyone was pleased. The owner thanked the old man and said, "Great job. Just send me the bill."

About a week later, the owner received the bill and went into a state of shock. The bill was for $1,000. The owner dictated a letter to his secretary that stated, "Dear sir, it seems to me that your bill is extremely high for tapping a valve with a little hammer. Please reply ASAP."

A week later, the owner received a revised bill along with this note: "Dear sir, you are quite right. My bill for tapping is only $1.00. However, for knowing *where* to tap, the charge is $999.00. This adds up to $1,000. Thank you very much."

It seems to me that this story applies to many endeavors—including drumming. After all, knowing where to tap and when is what drumming is all about. Successful drummers are highly regarded, not for how many beats or taps they can play, but for how they organize and place them. I've heard drummers with little real technique play just what was needed, when it was needed—not too much—just what the music called for. Of course, I have also heard drummers with great technique and great training do exactly the same thing at just the right time.

What ties drummers who are different in their training and approach to the drums together? I believe it is *listening.* For example, have you ever had the feeling, when talking with other people, that they were just waiting for you to finish so that they could say something? Listening is a great deal more than waiting for someone else to finish so that you may speak. It means listening with all of your attention—whether it be to a conversation or a musical performance.

All great drummers are great listeners. They hear everything that is happening around them. They even hear the "holes" where a fill-in is needed. They play in such a way as to complement everyone. They never "step on toes" by phrasing against the soloist or the group. They play "with the flow," because they hear it. They *listen* for it.

Listening is much more than owning a large record collection or a storehouse of videos. Listening, in part, is learning what to listen *for.* Listening is a way of learning to focus one's attention on what is important musically.

For example, one of my talented young students and I were discussing song forms. He had no idea of what I was getting at. So I asked him how many measures there were in one chorus of the blues. He didn't know. On a keyboard, I demonstrated the basic structure of the 12-measure blues—the most fundamental song structure. As a result of this lesson, he enrolled in a basic music course at a local college.

Learning song forms and chord patterns is an example of learning what to listen *for.* As a matter of fact, some music theory training is almost a necessity today if you want to be at the top of the drumming profession. It also helps drummers to listen to the entire band—not just themselves.

I think it would be fair to say that young drummers of all eras often fall into the trap of listening only to drummers of one style. With experience, the more talented ones learn to listen to the music as a whole, with the drums being just one important part. As they grow and develop, they not only learn to appreciate drummers of different styles but also music of many kinds. There really is so much music out there. All you have to do is listen.

If you want to improve your listening skills, try some of the following ideas: Analyze the form of the song you are listening to. Listen just to the guitar part or the bass line for one entire song. Then listen again, and concentrate on the bass drum and snare drum. Then listen again, this time concentrating on how the drummer and bass player play together. Listen again for accents in the drum part and how they relate to the melody line.

Buy a used piano or mallet instrument. This helps you to visualize the keyboard so that you can see as well as hear how chord progressions actually work. Take a basic harmony and theory course at a local college. In many cities, you can take a summer class even if you are still in high school. As a matter of fact, the student I mentioned is only 15. However, he had no problem signing up for the class.

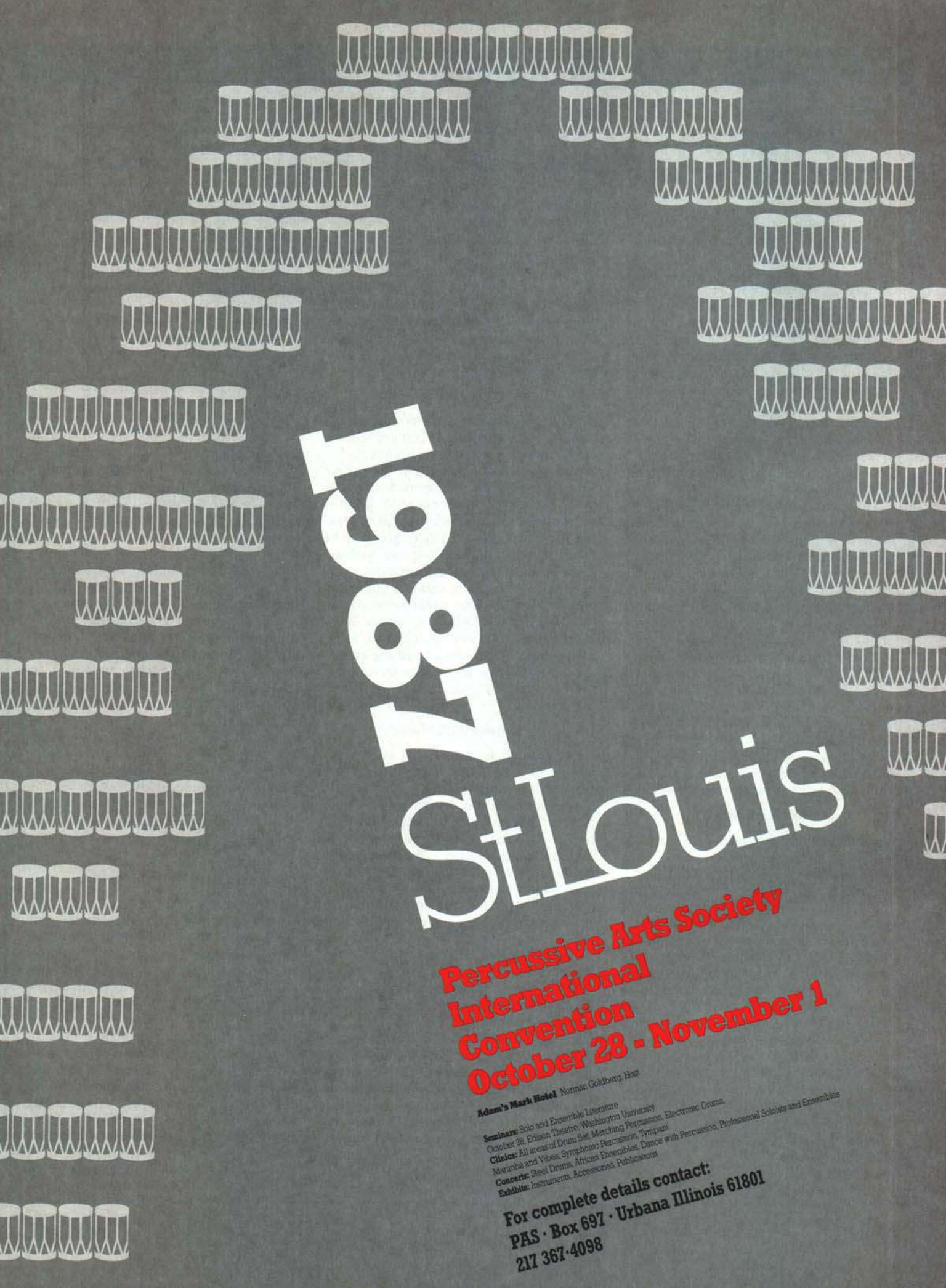
Invest some money in your ears. They may be even more important than your hands or all of your equipment. Invest some time and effort in learning to *listen* to music, as opposed to just *hearing* music. Listen to music as if you were a composer as well as a drummer. Try to hear what's inside the music. Listen to everyone and everything as the opportunities present themselves.

With dedication, effort, and experience, perhaps you will be like the old consultant. He watched, he listened, and he knew just where to tap. I can think of no better concept for a musical drummer.

Sam Barnard's
SUPERGLOSS DRUM MATERIAL

$39.50
(7 pc sets)
Shipped C.O.D.
Free Samples!
Over 75 Colors
(602) 279-4041

NEIL PEART
KENNY ARONOFF
ERIC CARR
NIGHT RANGER
38 SPECIAL
DOKKEN
THE PROS DEPEND ON OUR SERVICE YOU SHOULD TOO.
PERCUSSION CENTER
1701 NORTH HARRISON
FT. WAYNE, IN 46808
(219) 424-1125
OR CALL TOLL FREE INFORMATION FOR OUR TOLL FREE NUMBER


1861
StLouis
Percussive Arts Society
International
Convention
October 28 - November 1
Adam's Mark Hotel Norman Goldberg, Host
Seminars: Solo and Ensemble Literature
October 28, Edison Theatre, Washington University
Clinics: All areas of Drum Set, Marching Percussion, Electronic Drums,
Marimba and Vibes, Symphonic Percussion, Timpani
Concerts: Steel Drums, African Ensembles, Dance with Percussion, Professional Soloists and Ensembles
Exhibits: Instruments, Accessories, Publications
For complete details contact:
PAS · Box 697 · Urbana Illinois 61801
217 367-4098

by Rick Van Horn

Selling Yourself On Tape

Back in the April 1984 issue of *MD,* I wrote an article entitled "The Resume." I described the sort of package that a drummer seeking employment with a club band might put together to send to management companies, agents, bandleaders, etc. I mentioned that a demo tape should either be included with the resume or available upon request.

In recent weeks, I've received several letters from drummers around the country who were themselves seeking employment or seeking to improve the level of their professional status. Along with their letters, they included tapes of their playing, with the request that *MD* pass the tapes along to someone who could help them attain their goals.

The fact is that *MD* is not in a position to provide the type of service these drummers were requesting. But even if such a service were available, the tapes submitted by these particular drummers would not—in my opinion, at least—go very far towards impressing potential employers.

Listening to the tapes got me to thinking about what type of demo would best present a drummer's capabilities for consideration by a bandleader or manager. What elements combine to make a good impression, and what elements might actually work against the drummer? Here are a few thoughts on the matter, based on my own experience at making demo tapes, and on the good and bad tapes I've heard since coming to work at *Modern Drummer.*

Know Your Market

The first thing you need to determine, before you ever put anything on tape, is what market you are trying to sell yourself in. If you are an extremely versatile drummer willing to accept work in any one of several styles of playing, it might be to your advantage to make several different demos, each highlighting a particular style. Then, it's just a matter of making sure that a band's leader or management gets the demo appropriate to that group's style. If you're sending a tape to a hard rock band or a management company that specializes in hard rock acts, there's no point in demonstrating your best Steve Gadd samba licks. Keep your playing powerful and fundamental. If you're sending a tape to an R&B/funk act or management company, demo your best grooves—solid and funky—and don't blaze away with Neil Peart fills.

If you're planning to create a demo for the Top 40 market—which would be the most likely situation for a club drummer—then you'll want to include a wide variety of styles on your tape. Just don't go overboard with any particular thing; use excerpts and short passages to get the idea across. Demoing the seven-minute dance mix version of each hit tune on the current chart is not necessary; just let the listener know that you can cop the feel of anything that is commercially successful.

What To Play

When creating a drum demo, the critical thing to remember is that you are seeking employment, not trying to impress other drummers. Keep in mind that the people who are most likely to be considering your tape are the *other* members of the band—the musicians with whom you will be playing if you are hired. They're going to be interested in how well you can support them as a band member, not how many 32nd-note paradiddles you can put into a two-bar tom fill. Don't plan on doing an extended drum solo on your demo. Keep examples of your soloing to a bare minimum, and place them toward the end of the tape. If your listeners want to hear more soloing, they can get back to you and ask you for it.

Playing With Music

You should be aware that *any* drumming—no matter how fabulous it might be—is generally going to sound dull and/or obnoxious to non-drummers when that drumming is recorded by itself. Your best bet for creating a demo that is both an accurate representation of your playing in a band context and also appealing to a listener will be to demo your drumming *with* a band. If you have tapes of your playing with the band you are currently in (or have just left), it might be possible to excerpt passages from those tapes to create a very representative demo.

What I've done in the past is select a group of tunes that served to demonstrate the widest possible variety of styles. If the intro was an important part of the song, I started the tune there, and then let it play just long enough to establish the groove or feel. Then I faded out the tune on the tape. In some cases, I faded *into* a given tune at a point just ahead of an important passage for the drums, in order to catch my playing at that point. Then, again, I faded out the tune. Sometimes the tunes lasted for a minute or so; sometimes less. But in a ten-minute demo—which is as long as you can reasonably expect a potential employer to listen the first time—I was able to demo my playing on 12 to 15 tunes in this manner.

If you haven't got any tapes from a previous band and you're not currently a member of one, don't give up hope. It might be possible to gather some musician friends, work up a few tunes in a "jam" format, and create some tapes from those sessions. Just remember to use sections that sound professional; you don't want your demo to sound too "loose."

If that option is also unavailable to you, you can record your playing along with previously recorded music. There are a few "Music Minus One" albums around—although they tend to be in big band and jazz styles—that feature no drums on the soundtrack. You simply add your own playing to these recordings. If you are able to find such records in the styles you're interested in, you should be in good shape.

If you are trying to demo current commercial material, it's not likely that you'll be able to find MMO recordings. You'll just have to play along with recordings that already include the playing of the original drummer (or drum programming). This situation isn't great, but it's still better than nothing. What you can do is employ a technique that I've known many drummers to use successfully. Make the demo tape in stereo, putting the record you're playing to entirely in one channel and your drumming entirely in the other. In this way, the listener can adjust the balance to be able to hear the music adequately but concentrate on your drumming at the same time.

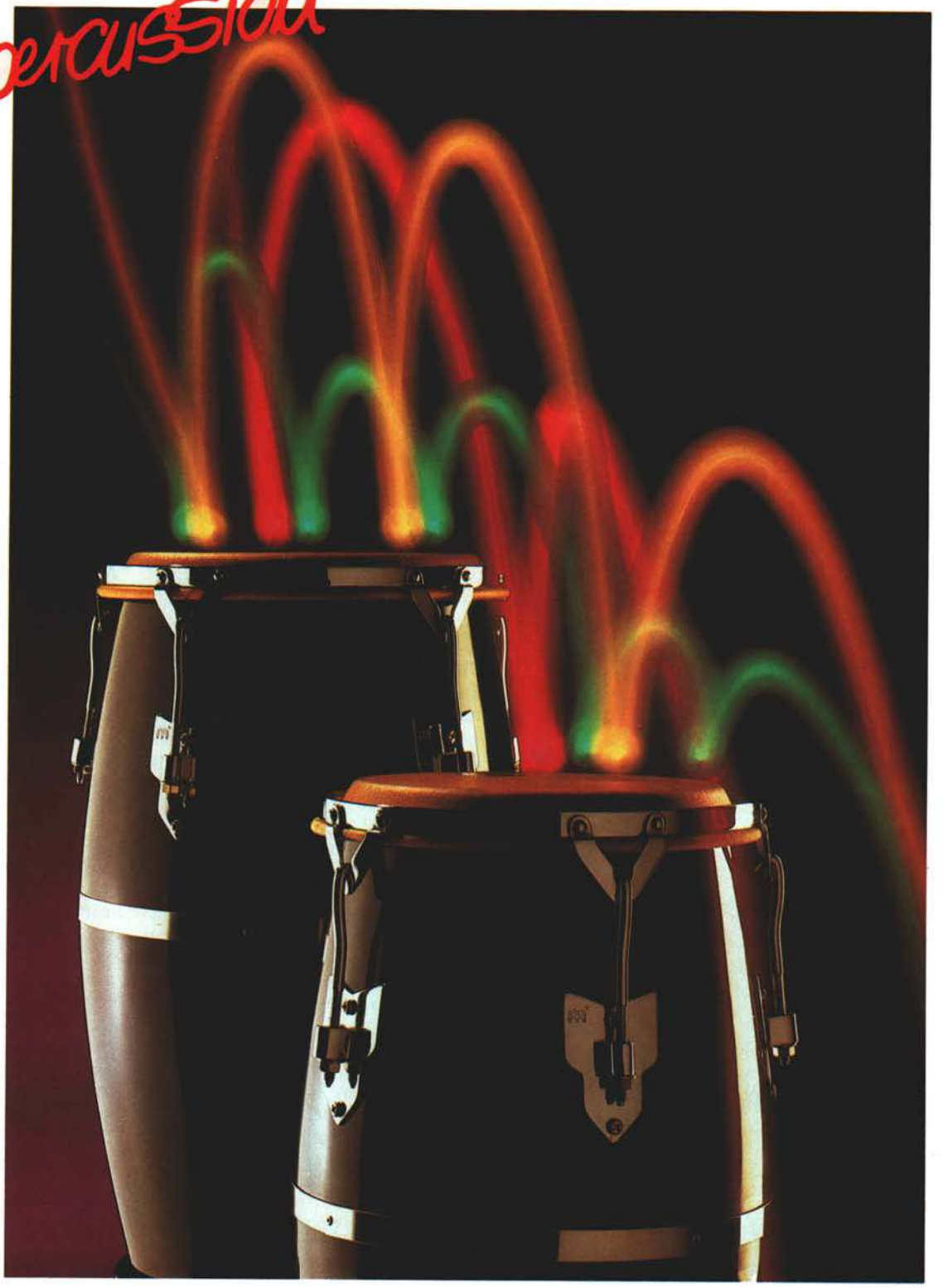
Playing Without Music

If you *must* create a demo with only drums, it becomes critical to make your drumming as musical and tasteful as possible. Here especially, the temptation to play blazing solos is strong, since a basic groove sounds pretty dull—even to drummers—when heard by itself. But remember, it's those grooves that your potential employers are most concerned with. With that in mind, don't preface your demo with "Here are some beats I know," and then launch into an unplanned and unguided flurry of licks and patterns. This generally sounds loose and unmusical. It's also very easy to get into time problems that are all too apparent when the drumming is out there "naked." By all means, plan your demo carefully. Decide what styles you

MEINL

GERMANY

percussion



TUNED TO THE FUTURE

© 1987 Roland Meinl RoTeWe

Sales/Dealer Inquiries USA:

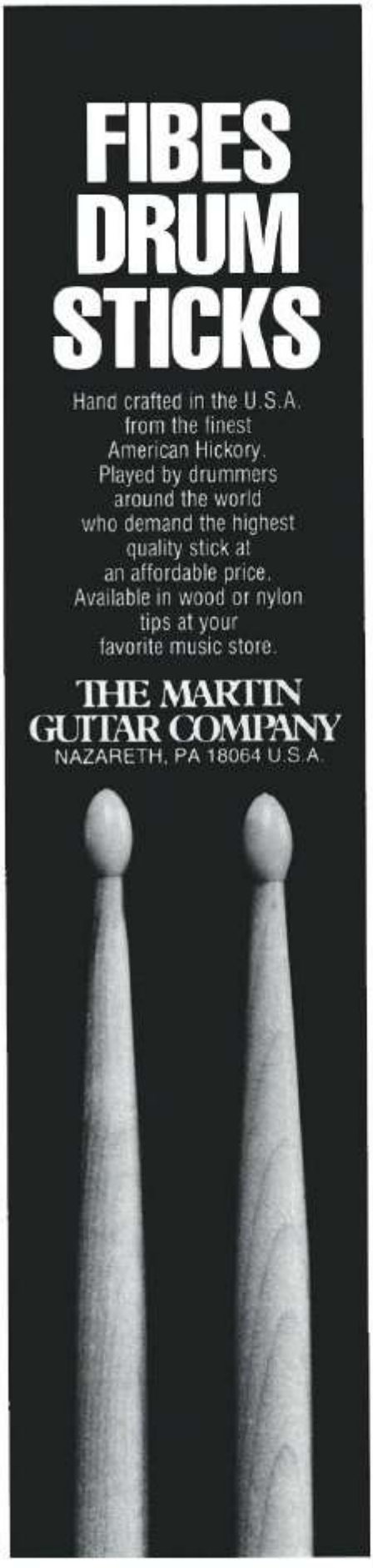
J. M. Sahlein Music Company
P.O. Box 2985
South San Francisco
CA. 94080
Tel. (415) 873 3440

Tropical Music Corp.
6935 NW 51 St.
Miami, FL. 33166
Tel. (305) 594 3909

Samson Technologies Corp.
124 Fulton Avenue
Hempstead, N.Y. 11550
Tel. (516) 489-2203
Telex 284 696 SAM UR
Fax (516) 489-2418

MEINL GERMANY

Roland Meinl
Musikinstrumente
An den Herrenbergen 24
D-8530 Neustadt/Aisch
West Germany



want to demonstrate and what grooves you want to establish. Use some method of timekeeping as a guide. You might use a metronome, a drum machine programmed with a basic cowbell or Cabasa beat, or a recording. Personally, I'd recommend playing along to a record, even if you're not recording it, simply to gain the inspiration and feel of working with a complete band.

As with the excerpts of band performances, don't go too long with any one thing on a bare-drumming demo. Establish your groove or pattern, let the listener get into it for a few bars, and then cut it or fade it out. (Fadeouts are generally less abrupt and more professional sounding than cuts.)

Listen Back To Your Tape

After you have created your demo, play it back to yourself. You need to imagine yourself in the position that your potential employer will be in when he or she receives the tape. The demo is from an unknown person, seeking work in your band. You have no personal attachment to this person; you're interested only in his or her abilities to fit your needs as a drummer. With these things in mind, you should be listening for the following:

1. *No errors in playing.* This is obvious. If you hear stick clicks, dropped beats, sloppy fills, time problems, etc., you should re-cut the tape.

2. *Good time.* Is the time solid and consistent (within each tune and each different tempo)? Does the time remain the same between time passages and fills?

3. *Solid grooves and good feels.* Is the drumming solid and foundational, or is it overly fancy? Would other musicians want to play over these very drum tracks? Does the drumming make you tap your foot and feel good?

4. *Recording quality.* Although most people who will accept a demo tape at all will *say* that they are listening to the quality of the playing and not taking the quality of the recording into account, it's important to realize that human nature contradicts this. What we can hear more clearly and more pleasantly tends to appeal more to us than what we hear poorly or in a distorted manner. When listening to your tape, evaluate its sound quality. Your demo doesn't have to sound like it was made in a 72-track studio, but it does need to be clear, distortion free, and enjoyable to listen to. It's a simple fact of life: No drummer—no matter how talented—is going to impress potential employers with a scratchy or muddy demo tape. The simplest test you can make to ensure that your tape is "listenable" is to play it for someone else—preferably another musician—and ask that person what he or she thinks about it. If that person expresses a negative opinion, don't waste your money sending out copies of the tape. Do it over again. You *must* have a tape that makes a good impression upon the first hearing, because it won't get a second hearing otherwise.

How And Where To Send Your Tape

A demo tape is most effective when it accompanies a complete resume package on you. For more information on creating an effective resume, refer to the April '84 column I mentioned earlier. Even though your name and address will be on the resume, be sure that they are also on the demo tape, along with your phone number. Put this information on the cassette itself, as well as on the box or container. Because the various parts of a resume can become separated from each other, every item should carry complete information.

Be sure to rewind the tape before you enclose it in the resume package. It seems a small thing, but you want to make listening to your tape as effortless as possible for your potential employer. It's not unusual for a manager or agent to discard any tape that can't be thrown immediately into a tape player upon receipt.

Once your resume package—including your tape—is put together, you can send it to potential employers or their representatives on a local or long-distance basis. These might include bandleaders, management offices, booking agents, union business agents, or even specific artists (if you can find out how to reach them). Means of obtaining the addresses you'll need are also explained in my April '84 column.

The demo tape is probably the most important element in a resume package. After all, no matter how good a drummer's references are, how much experience he or she has had, or how attractive his or her photo is, it's what that drummer *sounds* like that's critical to a potential employer. Take the time and effort necessary to create the best possible demo of your drumming, so that you'll have the best possible chance of "selling yourself on tape."

REPRINTS of most MD Feature Articles and columns ARE available! Call the office for a price quote

REPORTING FROM THE ROAD: LIBERTY DEVITTO ON GRANSTAR

Gary Clark

Before deciding to offer Granstar drums to the public as a part of our normal line, we wanted to put them to the test. A *roadtest* . . . with 100 shows in the States behind him, and Australia, Japan, Europe and the Soviet Union still to go, we checked in with Liberty De Vitto of the Billy Joel Band to see how he and his new Granstars were doing.

- Tama: So what's the word Lib? Everything O.K.?
- Liberty: Well, I'm not sure about myself, but the Granstars are doing great!
- Tama: Hang in there. Only 3 more continents to go. How are the drums sounding?
- Liberty: Incredible! And the finish still looks terrific, especially considering everything they've been through. Set up for Gary (Clark) this time around has been much easier because of things like the new adjustable spur, the one touch tom mounts, and of course, the Power Tower system we've been using.
- Tama: How about Gary? (drum tech for Liberty and others)
- Gary: In a nutshell, Tama drums have always been easy to deal with on the road. They're able to stand up to the toughest touring schedule, and they always sound great! The new Granstar line is no exception. Good job guys!

For a full color catalog send $2.00 ($3.00 in Canada) to: Tama, Dept. MDD7, P.O. Box 886, Bensalem, PA 19020 • P.O. Box 2009, Idaho Falls, ID 83403 • 3221 Producer Way, Pomona, CA 91768-3916. In Canada: 6969 Trans Canada Hwy., Suite 105, St.-Laurent Quebec, Canada H4T1V8.

by Rick Van Horn and Rick Mattingly

More New Cymbals

Sabian Sound Control Series

While many drummers struggle with the problem of making their drumsets loud enough to be heard over electric guitars, keyboards, etc., other drummers are faced with the problem of their equipment being too loud. For that reason, a lot of products are designed to "control" the sound of percussive instruments. For the drums themselves, one has the choice of various muffling devices and heads that are designed to reduce the amount of sound that the drum produces. But cymbals have always been a problem. Using smaller cymbals can sometimes help, but then you might have to sacrifice the pitch you want, plus you won't always get the same character of sound. Some drummers put strips of tape on their cymbals, but that can give you dead spots and cause some rather unnatural sounds.

Sabian has now attempted to solve the problem by introducing the *Sound Control* series of cymbals. Basically, the company has given ordinary AA and HH cymbals a slight flange around the edge. This serves to inhibit the cymbals' vibrations somewhat, thus "controlling" the sound. The result is a sound that resembles a cymbal that has been taped, with the difference being that this sound is more even and consistent.

The flanging seems to have a greater effect on the HH cymbals than on the AA series. Granted, HH cymbals are generally drier sounding than AAs anyway, but in this series, they seem even more so.

The *Sound Control* series is available in the following sizes: 12", 13", 14", 15", and 16" crashes; 18" crash/ride; and 20" and 22" rides. A brilliant finish is also an option. The prices are identical to "regular" Sabian cymbals; in other words, a 20" HH *Sound Control* ride lists for the same price as a regular 20" HH ride.

Starting with the smaller cymbals, the 12" and 13" crashes are really too small to serve as "crash" cymbals in any but the very softest of acoustic situations. In an amplified situation where sustain is important, they couldn't possibly do the job. However, in a loud setting, they could make great splash cymbals. They do have the proper pitch and the right amount of cut, and they die very quickly. So if you like the sound of a traditional splash but you need more volume, a small *Sound Control cymbal* might solve your problem.

The 14" size cymbals seem to be the weak point of the series. They are too big to be used as splashes, but not quite big enough for crashes. The 15" and 16" crashes are the best actual crash cymbals—provided that they are used in a situation where great volume is not needed.

The 18" crash/ride cymbals are another weak point. They have a little too much spread to work well as rides, and they have an annoying overtone when crashed.

The 20" and 22" rides are possibly the strongest of the series. They sound much the same as their corresponding regular ride cymbals, but the sound is more contained. We also compared them to flat ride cymbals, which are also good in low-volume situations, and found that the flat cymbals tend to have more overtones, while the *Sound Control* cymbals are better for definition.

When we tried mixing *Sound Control* cymbals in with ordinary cymbals, we had trouble coming up with combinations that worked well together. Essentially, the *Sound Controls* sound fine when used together, but tend to sound thin alongside regular cymbals. So these cymbals would probably work best as a set in acoustic situations or, perhaps, in a recording studio where full-bodied cymbals can sometimes be a problem.

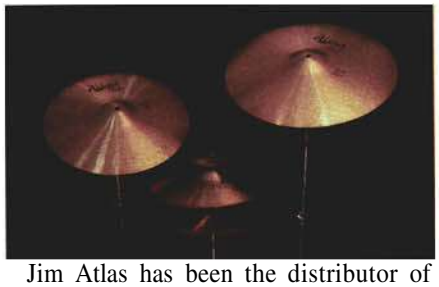
But with the above in mind, there could be uses for these cymbals within regular setups. We've already mentioned using the small crashes as splash cymbals in loud settings. Another possibility would be to use a *Sound Control* ride cymbal along with a regular ride in situations where you have to play behind a variety of soloists. For example, you might need a regular ride behind a tenor sax or trumpet, but the *Sound Control* would be better behind an acoustic piano or acoustic bass. One touring show drummer we know is currently using a 16" *Sound Control* crash in conjunction with other regular Sabian models. The headliner is a female vocalist, and the drummer likes to use the *Sound Control* crash because it provides excellent punctuation without overpowering the singer's vocals. Of course, the drums and cymbals are miked, so the *Sound Control's* lack of projection is not a problem. There is plenty of cymbal sound out front, but not a lot on stage—which keeps the singer happy.

Another point that must be mentioned is that each Sabian cymbal has a certain amount of individuality, so you should try to check out several cymbals of the same size before choosing one. We had two 13" HH crashes, and there were significant differences between them in terms of pitch and responsiveness.

As we went to press with this review, Sabian had just announced the introduction of a new *Hi-Bell* variation of the HH *Sound Control cymbals* in 20" and 22" ride and 18" crash/ride sizes. We were unable to test them in this survey. However, Sabian states that the cymbals retain the dark, controlled sound of the *Sound Control* line, but offer higher pitch, more cut, clear note definition, and very positive crash characteristics.

Essentially, the *Sound Control* series is specialized and probably will not serve everyone's needs. But the cymbals do fill a gap, and certain drummers in certain situations might find that these cymbals are just what they need.

Atlas Pro-II



Jim Atlas has been the distributor of UFIP Italian-made cymbals in the U.S. for many years. His newest offering is the *Pro-II* line, a cymbal that he feels is comparable in quality and acoustic potential to any professional cymbal on the market today.

We tested three examples from the *Pro-II* line: a 20" ride, an 18" crash, and a pair of 14" hi-hats. In terms of general impressions, we found the sound characteristics of these cymbals to fall somewhere between those of North American cymbals

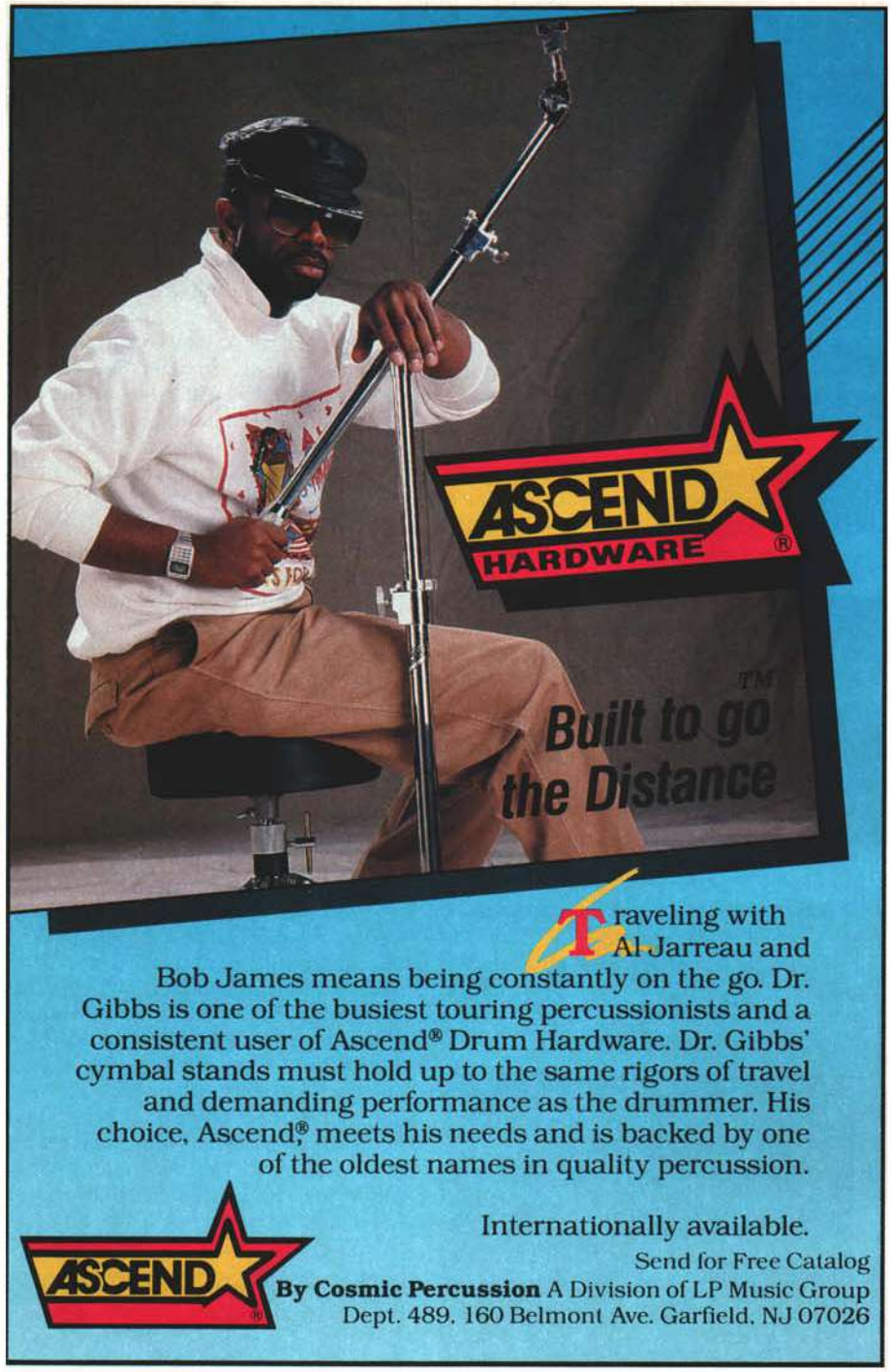
(Zildjian or Sabian) and those of other European brands (Paiste or Meinl). The cymbals we tested seemed particularly thick, but Jim Atlas has informed us that thinner models are available in the same line.

The most impressive cymbals in our test group were the hi-hats. We found them to be responsive to sticking—giving a clear, cutting sound—without being too high-pitched or abrasive. The cymbals produced a solid "chick" when closed—probably due to their weight and thickness. Our test applications included jazz, pop, and rock, and we felt that these hi-hats would perform well in any of those situations.

The 20" ride received mixed reviews. It produced a fairly clear stick-attack sound, but also built up a fair amount of "wash" when we really laid into it. Pitch-wise, it was in a low-to-medium range, which might make it good for jazz or funk, but might not lend itself to projecting through heavy amplification. Remember though that this line has some of the characteristics of North American-made cymbals, and pitch will probably vary among individual cymbals more so than among other European-made models. The bell sound was loud and cutting. Overall, the performance of the cymbal was at a professional level, but the sound characteristics of our particular model would appeal to very specific tastes.

We found the 18" crash to be overpowering—in relation to the other cymbals. It was quite heavy and, consequently, quite "gongy." Yet, although it was loud, you couldn't call it "explosive" in a positive sense. It didn't crash out with an attractive shimmer and then decay gradually. Instead, it tended to blast out with a lot of clanging and then just sort of die out with the same tonality. Perhaps a thinner cymbal in the same line would exhibit more appealing characteristics, but this particular example did not measure up to the performance of the other *Pro-11* models we surveyed.

Overall, the *Pro-II* line seems to be a valid alternative to check out if you are considering purchasing cymbals—especially if you are looking for something a little different than what every other drummer has. These are not budget or student cymbals; they are professional-quality cymbals from a slightly less familiar manufacturer. The information supplied with the cymbals indicated that the list prices were as follows: 14" matched pair hi-hats, $210.00; 18" crash, $175.00; and 20" ride, $205.00. However, at press time, Jim Atlas informed us that recent changes in his company's marketing structure would allow for a price reduction. At those prices, the Atlas *Pro-II* cymbals would be worth checking out for economic reasons alone.



Traveling with Al Jarreau and Bob James means being constantly on the go. Dr. Gibbs is one of the busiest touring percussionists and a consistent user of Ascend® Drum Hardware. Dr. Gibbs' cymbal stands must hold up to the same rigors of travel and demanding performance as the drummer. His choice, Ascend,® meets his needs and is backed by one of the oldest names in quality percussion.

Internationally available.

Send for Free Catalog

ASCEND

By Cosmic Percussion A Division of LP Music Group
Dept. 489, 160 Belmont Ave. Garfield, NJ 07026

SUBSCRIBE TO MODERN DRUMMER
CALL US TOLL FREE!
1•800•522•DRUM
IN NEW JERSEY CALL 201•239•4140
8:30AM-4:30PM EST
DON'T MISS ANOTHER ISSUE!
13 ISSUES•VISA OR MASTERCARD

Pearl SC-40 Sync

Some of you may remember Pearl's initial entry into electronic percussion, which was called *Syncussion.* Next came the *Fightman,* and then the *Drum-X.* The fourth generation of Pearl electronics is named *Syncussion-X*—the most high-tech unit ever from Pearl.

Besides producing regular drumkit sounds, the *Syncussion-X* also generates cymbals, gongs, timpani, Latin percussion, chimes, xylophones, etc., using four digital tone generators—making it a complete programmable percussion synth. In total, there are 128 separate preset sounds available. The unit also has the capacity to hold a maximum of 32 different kit setups in memory.

Pearl's drumpads are available with plastic shells in either ivory or black. They are eight-sided, with a round rubber playing surface. That surface is double-layered, with a hard rubber top and a soft rubber bottom to attain a natural stick rebound. The pads measure approximately 12" x 12" x 3" and have an opening to accept Pearl's standard 7/8″ tom-tom arm with memory lock. A T-screw on the bottom of the pad secures the pad on the holder arm. (By the way, all the Pearl pads have 1/4" input jacks.)

The bass drum pad measures 22" high x 25" wide x 5" deep. In the center is a 6" round rubber impact area. A large pedal mounting plate is at the bottom, and long straight tubes are used as spurs. These locate near the top of the pad, and are fixed in a severe forward angle, so creeping is minimized. All the drumpads have a good feel and are pretty well acoustically silent.

The *Syncussion-X also* has cymbal pads. These have square playing surfaces and make no attempt to visually simulate a real cymbal. (See photo.) I didn't have a problem with the location of the rubber pad when playing ride-cymbal sounds. However, when using one of the pads for crash sounds, I kept wanting to hit near the edge of the pad, where there's just bare plastic! Perhaps Pearl could take note of this natural tendency that drummers are likely to have. The cymbal pads will mount onto regular straight or boom cymbal stand tilters. A harder playing surface is used, so stick rebound is quite similar to playing on a real cymbal.

Pearl's unique hi-hat pad is shaped the same as the other cymbal pads, but mounts directly onto your hi-hat stand. The pad fits over the stand's top rod and is held in place via a Pearl AX-20 adaptor. When the hi-hat clutch comes down on the pad, it activates a small switch, making opened/closed sounds available when using the stand's pedal in the normal fashion. There are two ways to get hi-hat sounds, depending on how you connect it up. You can either have opened/closed sticking sounds or opened/closed pedaling sounds. (I guess they'd be called "ring" and "chick.") The hi-hat pad concept is quite workable and, in fact, quite enjoyable.

Pearl also offers a special *Quad Pad* that has four round pad surfaces compactly arranged on one pad shell. Each surface can be assigned its own sound at the brain, so ideally, you could use only two *Quad Pads* and be able to generate eight sounds. This reminds me of Simmons' old "suitcase" unit. This *Quad Pad* setup could work conveniently for Latin and hand percussion players. The pad is an optional add-on and retails at $300.00. All in all, the variety of *Syncussion-X* pads offers the potential for a *totally electronic setup.*

The *Syncussion-X* brain is rack-mountable, and has an array of push buttons and LEDs, which of course are all functional in getting sounds. Eight small rotary knobs are on the extreme left; these are used to control pad sensitivity. The right side of the panel has the master volume control, headphone jack, and power button. In the middle is where it's all happening: Eight numbered push buttons are assigned to call up kits and individual preset timbres. Two other buttons are used to select which of the two groups and banks you want to get into, as well as functioning to set the programming values of the parameters. Four other buttons are used to move a cursor LED along rows of listed function settings for kit playing and programming, such as kit mode, program mode (test or normal), cassette dump, memory protection, MIDI status, preset call mode, pad copy mode, plus the individual programmable parameters. Other LEDs indicate trigger level and which pad is triggering. Plus, there are digital readout windows, which give kit number, pad number, preset number, and parameter value. No matter where you are on the panel with the cursor LED, a button called "Home" will get you back to kit-playing mode in one push.

Programmable parameters are: wave, pitch, modulation, noise, bend envelope, bend depth, bend speed, filter frequency, filter envelope, envelope depth, envelope speed, tone decay, attack filter frequency, attack filter width, attack decay, attack/tone balance, level, and stereo pan. All of these have different maximum setting values, which are adjusted with the two "Value" buttons to either increase or decrease the value number, thus altering the sound. For example, pitch has 63 steps, decay has 31 steps, level has 15 steps, etc.

Actually, the unit is quite easily programmed. First, you select the bank, group, and kit number you want. Then, you decide which pad you want the sound on. Then, you call up a factory preset sound and modify its parameters to your liking. There is also a Pad Copy function, which cuts down on programming time and can be used to rearrange a kit program. Beyond the 32 kits, there is an extra "test kit" provided so you can check your sounds before actually modifying any of the 32 factory preset kits.

MIDI data can also be programmed in. Variables here are Channel Number, Note Number, Output Mode, and Velocity Curve. All programmed data can be saved on, or loaded from, cassette. Moving the cursor LED into the cassette section on the

ussion-X

by Bob Saydlowski, Jr.

panel allows loading, verifying, or saving data on tape. The digital LED windows display pertinent information as well.

The rear of the *Syncussion-X* contains eight separate 1/4" pad inputs and outputs, left and right 1/4" mix outputs (also mono) with a switch enabling fixed or variable volume control, cassette input and output jacks, MIDI In, Thru, Out, a pad mode selector switch (eight or 16 pads), memory protection switch, plus DIN jacks for the optional remote kit selector box, *Pad Expander unit,* and mute pedal. The hi-hat pad has a jack here that cooperates with the Pad 1 input to enable opening and closing of the hi-hat, as mentioned earlier.

The optional *Pad Expander wit* enables up to 16 pads to be used with the *Syncussion-X*brain. This unit is also rack-mountable and contains only eight sensitivity controls and eight trigger LED indicators. The rear has eight 1/4" inputs and a single DIN output, which connects to the brain. When using the *Pad Expander,* the maximum number of programmable kits cuts in half to 16. So it's merely a question of whether you need 32 kits with eight sounds each *or* can get along with 16 kits, which have 16 sounds each. Retail price is $345.00.

The remote kit selector is a small box that can be stand-mounted. It contains eight numbered push buttons, plus the two group/bank select buttons—a duplicate of what is on the control brain's panel. With the remote box, you can easily select your kit numbers while seated at your setup. Retail value is $105.00.

The 128 preset timbres offered by the *Syncussion-X span* the whole range of percussion sounds. Besides having eight snare drums, eight bass drums, eight acoustic toms, and eight electronic toms, the *Syncussion-X* has timpani, concert bass, congas, bongos, chimes, piano, steel drum, triangle, African drum, tsuzumi, gong, cowbell, xylophone, marimba, and many more, including 24 synthesizer-type sound effects. There are 12 different cymbal sounds, including hi-hats, rides, crashes, China, and splash. The ride and hi-hat sounds are excellent, but the crash sounds are a bit too harsh for my ears; they still have an electronic edge to them. The drum sounds are all quite good, and the tuned percussion sounds are the best. Using the maximum of 16 pads, you can effectively have a range of one and a half octaves to play *melodic* patterns with. The only thing I can think of that the unit doesn't have is an on-board sampler, but who knows—maybe on the next version.

We're talking *total* percussion here, and I came away pretty impressed with what Pearl has developed this time around. You must hear the *Syncussion-X* in person to fully appreciate what it can do.

The complete *SC-40 Syncussion-X* retails at $3,409.00. (Stands and pedals are not included, but all connecting cables are.) The brain alone retails at $2,390.00. The basic setup without cymbal pads retails at $2,890.00. Other "mini" set-ups—using the *SC-20* brain, which has only two tone generators—are available as well.

CONNECTIONS

VIDEOS

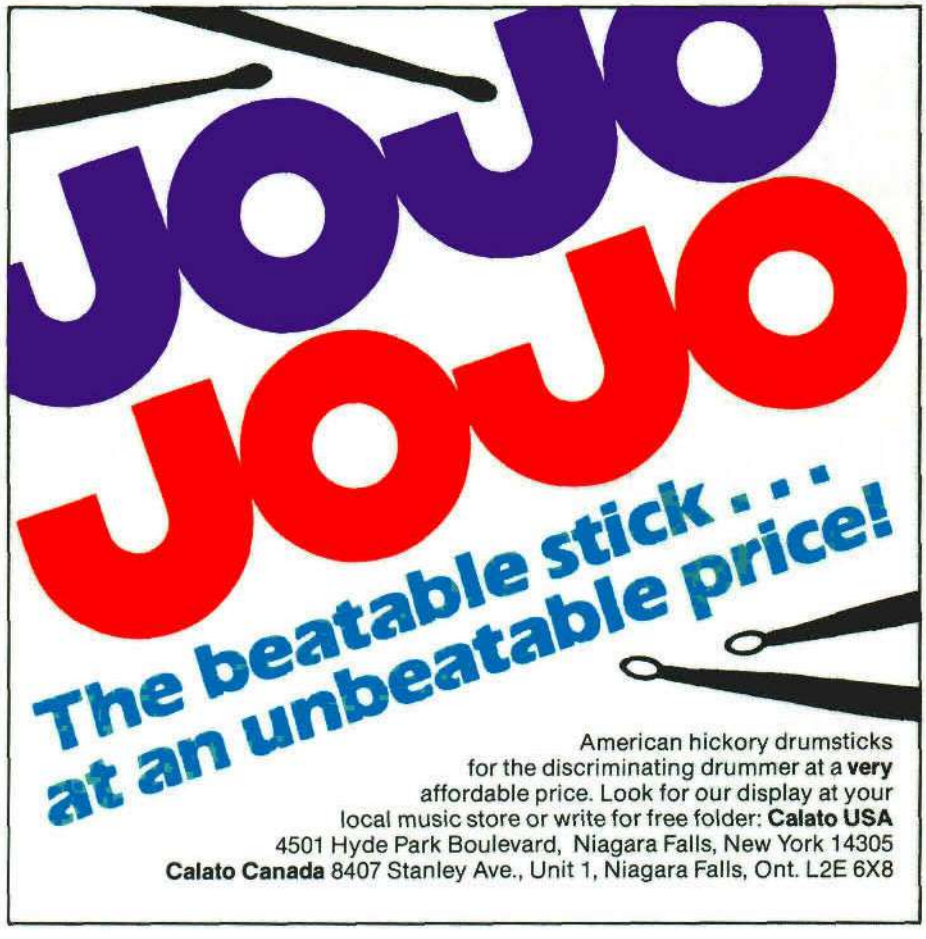
Steve Smith Part 1	$39.95
Zildjian Day in New York	$39.95
Snare Drum Rudiments-Petrillo	$29.95
Mr. Drums- Buddy Rich	$29.95
Double Bass Workout-Aldridge	$49.95
Drum Master Class-Appice	$49.95
Drum Clinic-Appice	$49.95
DX7 Programming-Lawson	$49.95
Adv. DX7 Programming-Lawson	$49.95
Patterns 1-Stickings-Chaffee	$57.00
A Different Drummer-Jones	$39.95
Up Close-Gadd	$49.95
In Session-Gadd	$59.95
Musical Drummer-Bellson	$49.95
Cobham Meets Bellson	$24.95
Mel Lewis & His Big Band	$24.95
Louie Bellson & His Big Band	$29.95
Gil Evans & His Orchestra	$29.95
It's Your Move-Famularo	$49.95
Double Bass-Joe Franco	$49.95
Hand Development-Adler	$59.95
The Drumset-Yamaha	$89.95

GLAD RAGS (sm, md, lg or xlg)

Pearl, Tama, Zildjian, Yamaha or Sabian short sleeve T	$8.50
Tama ,Pearl, Yamaha or Simmons baseball jersey	$10.00
Zildjian, Tama, Yamaha or Simmons Sweatshirt	$20.00

TO ORDER: Include Size/Format
U.S. Shipping add $2.00
For C.O.D.'s add $1.90
NY Residents add 7.5% sales tax
Master Card/ Visa $15.00 Minimum

P.O. BOX 56
HAUPPAUGE, NY 11788
(516) 584-8171



ZILDJIAN DAY IN ENGLAND

Mel Gaynor, Peter Erskine, and Steve White.

The historic town of Windsor, near London, always has its share of visitors. But on May 24, the number was boosted by the arrival of an extra 1,400—mostly drummers there to attend Zildjian Day '87. The majority of these people expected to see Steve Gadd as the main attraction for the day. Unfortunately, Steve had been rushed to the hospital in New York three days earlier. Anxious to present a star American drummer in England (and on the following day in Paris) as planned, the Zildjian company contacted Peter Erskine. Peter agreed to fly out to Europe to cover both events—on 48 hours notice.

The day opened with Steve White, of The Style Council, followed by Mel Gaynor, of Simple Minds. Both players were able to show why they are in the forefront of the new breed of young drum stars. They both played along to prerecorded tracks, which they used as springboards for solos, and then answered questions from the audience. These ranged in subject matter from equipment and drumming technique to gossip. Many of the questions pertained to bass drum technique. These were answered with some very impressive demonstrations, which proved how important this aspect of drumming has once again become in modern music. Steve said—and demonstrated in his playing—that he has always made a point of never closing his ears to any style of music. Jazz and soul influences were very clear in the way he played. Mel, on the other hand—while acknowledging his jazz and funk background—emphasized the hard style of drumming for which he has become famous.

Acting as master of ceremonies, Zildjian's Ian Croft maintained a lively pace. As Mel Gaynor's kit with its two-tiered *Power Tower* rack was being edged forward on its riser, Ian commented, "There's usually a third layer, but the ceiling isn't high enough!" In a more serious vein, when introducing Peter Erskine, Ian expressed Zildjian's gratitude to Peter for stepping in at such short notice. This sentiment was echoed by all present in the reception given to Peter as he came onto the stage.

In addition to soloing with, and without, electronic accompaniment, Peter explained in detail his concepts about drumming. He discussed holding the sticks, stick and pedal technique, playing time, practicing time playing, and practicing independence. He placed particular emphasis on posture and being comfortable while playing. Peter illustrated this with a nice anecdote: Joe Zawinul had once said to him, "I was listening to you at one point tonight, and I thought that what you were doing didn't sound right. So I turned around to look at you, and somehow it didn't *look* right, either!"

Peter's apparent humility, as well as his enthusiasm and the creativity he demonstrated, were an inspiration to everybody. In conclusion, he expressed good wishes for the speedy recovery of Steve Gadd, which were heartily endorsed by the audience.

Special thanks must go to all those involved in ensuring that Zildjian Day went ahead and was such a success, despite the ll th-hour setback. If there was a prize available for the best question of the afternoon, it must surely have gone to the guy who asked Mel Gaynor, "Do you have any trouble with your neighbors?"

— Simon Goodwin

COLLINS AWARDED HONORARY DEGREE

Phil Collins took time out from his recent Genesis tour to accept an honorary degree in fine arts from Fairleigh Dickinson University. Phil's degree was the result of a letter written to him by Dickinson business management major Silvana Dominianni. The university's main campus is located in Rutherford, New Jersey, and graduation ceremonies were held at nearby Brendan Byrne Arena (part of the Meadowlands sports complex) on May 31. Coincidentally, Genesis appeared that same weekend in Giants Stadium, a short walk across the Meadowlands parking lot from Byrne Arena. On a whim, Miss Dominianni wrote to Phil two weeks prior to the graduation ceremonies, asking him to speak or "sing the national anthem" at her graduation. Phil agreed to appear, and the university—citing Phil's commitment to the nation's youth—went along with the idea.

When Phil rose to receive his degree on the arena stage—dressed in cap and gown—the arena reverberated with cheers and cries of "Phil! Phil!" from the more than 2,500 graduates. After accepting his first honorary degree, Phil remarked, "I've done a lot of things, but I've never done this before. I really just do what I enjoy doing—and get paid for it!"

MD APPOINTS NEW UK DISTRIBUTOR

Modern Drummer Publications is proud to announce that its United Kingdom music dealer distribution is now being handled by FCN Music. FCN is one of the largest distributors of musical merchandise and publications in England, and *MD* is happy to be associated with these fine people. UK music dealers can contact FCN Music at Morley Road, Tonbridge, Kent TN9 IRA, or telephone 0732 365271.

ENDORSEMENT NEWS

Jonathan Moffett is using May EA drum mic's on the Madonna tour . . . .Lone Justice's **Rudy Richman** has been added to the list of Premier artist endorsers . . . .**Phil Collins** recently became a Pro-Mark artist . . . .New Sabian artist endorsers include **Bernard Purdie, Larrie Londin, and The Star Of Indiana** drum & bugle corps.

THE PRECIOUS METAL SNARE

The Sonor Signature Series Bronze Snare Drums (HLD 590) are built for drummers who demand the very best in sound quality.

Sonor manufactures these drums using a cast bronze shell and Signature Series hardware. These drums are now available in limited quantities. For more information, contact your authorized Sonor dealer.

SONOR®

Distributor for the U.S.:
HSS
Hohner, Sonor, Sabian
P.O.Box 15035
Richmond, VA 23227
Tel. (804) 798-4500

Outside the U.S. contact:
Sonor Percussion
P.O.Box 2020
D-5920 Bad Berleburg 2
West Germany
Tel. (02759) 796

In Great Britain:
Sonor UK
Widcombe Parade
Widcombe Bath BA2 4LD
Great Britain
Tel. (0225) 330089

In Canada:
Louis Musical Ltd.
529, rue Deslauriers St.
Ville St.-Laurent
P.Q. Canada H4N 1W2
Tel. (514) 332-6907

MEINL SOUNDWAVE HI-HAT CYMBALS

J. D'Addario and Co., U.S. importer and distributor of Meinl Cymbals, recently announced the introduction of *Soundwave* hi-hats. The new design incorporates a bottom cymbal with a "waved" edge to prevent airlock and ensure a solid "chick" sound. Meinl makes this design available in four models (two in the Raker series and two in the Profile series). According to the Meinl company, the high degree of sophistication implemented in the manufacturing of its products allows it to offer products that match the quality of the world's best-known brands at a price normally associated with "bargain" brands. The *Soundwave* hi-hats offer a design drummers have long sought at a price substantially lower than other alternatives. For further information on Meinl cymbals, contact J. D'Addario and Co., Inc., 210 Rt. 109, E. Farmingdale, New York 11735, or call (516) 454-9450.

FRANZ RICH GRIP DRUMSTICKS

Franz, Inc. recently introduced a new line of top-quality, precision-balanced American hickory drumsticks with a special, permanently attached slip-resistant polymer grip that cushions drummers' fingers and makes drumming more comfortable. The new sticks, called Rich Grips, are available with wood or nylon tips in popular *5A, 7A, 2B,* and *5B* sizes. According to Franz president Ruth E. Franz, these U.S.-made drumsticks are ideal for all styles of set drumming, concert percussion, and marching snare drumming. For more information, contact Franz, Inc., Dept. RG, 240 Sargent Drive, New Haven, Connecticut 06511, or call 1-800-THE-BEAT.

AQUARIAN HI-PERFORMANCE HEADS

"There can be no sudden failure with Aquarian's *Hi-Performance* drumheads," according to Aquarian Vice President Roy Burns. "Now a drummer can finish the concert, parade, or dance job even if a break in the head begins to develop. When the head starts to tear, the patent-pending *Safety Spiral* laminated to the underside of the head stops the tear when it reaches one of the spiral edges. The *Power Dot*—also patent-pending—is virtually dent- and tear-proof. We've tested these heads by playing them while a knife was stuck through them. These heads have been designed to stand up to the toughest of playing conditions, such as heavy rock groups, marching bands, and drum & bugle corps. There is no doubt that the *Hi-Performance* heads are the most durable *Mylar* heads ever developed. They also sound great!"

Other drumheads from Aquarian include *Studio-X and Classic Clear* models. For more information and a free catalog, write Aquarian Accessories, 1140 N. Tustin Avenue, Anaheim, CA 92807.

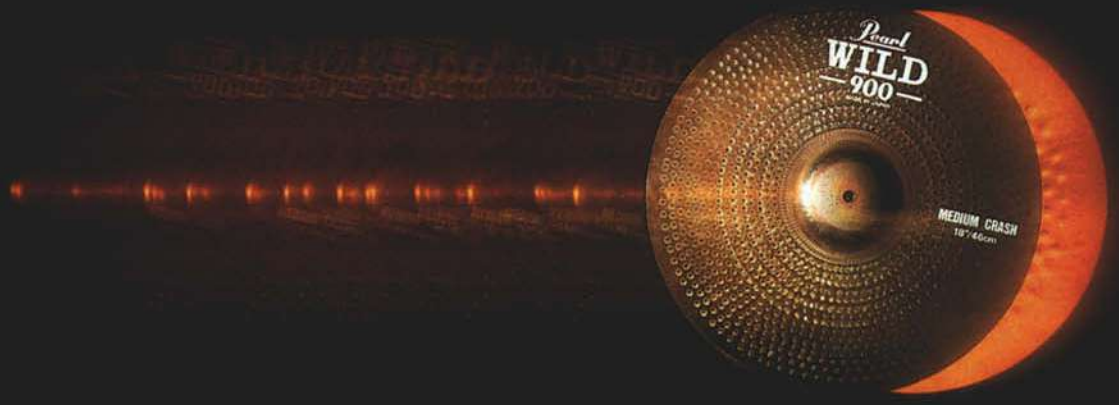
REMO UPGRADES DISCOVERY SERIES KITS

Remo, Inc. has upgraded its lug-tuned *Discovery Series* drumsets with heavy-duty, professional-grade bass drum spurs. The heavy, tubular steel spurs have a "swing-back" design for quick packing and setup. Acceptance of *Discovery* models with conventionally tuned *Weather King* heads by working professionals led to the change, according to Remo's national sales/marketing manager, Lloyd McCausland. The new spurs are similar to those furnished on Remo's top-of-the-line *Encore Series,* and assure a solid, stable feel under all playing conditions. Prices have not been increased, McCausland said.

The New Cymbal of a Total Eclipse

Until now, a few manufacturers with cymbals orbiting in the higher quality range floated along unparalleled and unchallenged, a temporary condition that has reached its end. Because now released in the same orbit is the perfect hybrid of old world craftmanship with new world technology. The new CX-900 Series Cymbals from Pearl.

Available in both traditional and wild types, and all popular sizes, weights and styles, this is truly the cymbal for the most demanding player. The CX-900 is destined to be the brightest spot on the horizon. But then overshadowing the competition is nothing new for Pearl.



Pearl®

ee the new 900 Series Cymbal line at your local Authorized Pearl Dealer or for a full-color catalog, please send $2.00 for postage and handling to: U.S.A.: Pearl International, Inc., Dept. 900TE, P.O. Box 111240, Nashville, TN 37222-1240; In Canada: Pearl Dept. 3331 Jacombs Road, Richmond B.C. 6V 1Z6; In United Kingdom: Pearl Music Ltd., Dept 900TE, 11 Garamonde Drive, Wymbush Milton Keynes, England MK8 8DF.

CELESTION SR SERIES SPEAKER SYSTEM

The Celestion *SR Series* is a compact, full-range sound reinforcement system capable of reproducing music at exceptionally high volume levels with full audio fidelity and deep low-frequency impact. The system also features an intelligent electronic controller for total protection from thermal or mechanical breakdown. In addition to use as a standard P.A. system, the series' compact size, efficient design, and durability make it exceptionally appealing as a drum-miking and/or electronic percussion monitor, or as part of a self-contained amplification system for drummers.

The heart of the *SR* system is a unique single-driver design that produces full-range frequency response (50 Hz to 20,000 KHz) with no intermodulation distortion. A pair of these 8" integrated dome/cone drivers are mounted side-by-side in the compact and rigid *SRI* enclosure (total weight: approximately 38 pounds). Each enclosure can handle 1,000 watts of power RMS. Without separate tweeters, compression drivers, and crossovers, the problems of phase- and time-coherence are eliminated, along with high-frequency coloration caused by coaxial designs.

For total protection, the "smart" *SRC1* electronic controller monitors amplifier distortion, voice coil temperature and cone excursion. Special circuitry detects the leading edge of potentially harmful low-frequency transients (such as electronic or acoustic bass drum impact) and inaudibly compresses them before instantly restoring complete low-end power. Low-frequency sound is delivered with its full physical impact, yet the speakers are totally protected from thermal or mechanical failure and amplifier distortion, even at their maximum power rating. (When more low-frequency power is needed, the modular *SR-2* system subwoofer, equipped with a single Celestion *B-18/1000* 18" driver, can handle 1,000 watts RMS and accurately reproduce ultra-low frequencies from 40 to 150 Hz.)

The *SRI* enclosures are made of rugged glass-fiber-reinforced polypropylene to resist damage from the rigors of the road. Fitted with flexible mounting options, the units also feature covers that double as supports when the *SR1s* are being used as "floor monitors." For more detailed information, contact Celestion Industries, Inc., Kuniholm Drive, Box 521, Holliston, Massachusetts 01746, or call 1-800-325-7757.

LIBRA DRUMSTICKS

Libra hickory drumsticks are now being distributed by CM Percussion Service Enterprise. The sticks are sealed to retard moisture absorption and to provide a slick cosmetic look and feel. The line was designed to keep the bead hard, as well as to prevent rimshot "shredding." Fourteen models are currently offered in order to present a selection of taper, weight, bead shape, density, and length. The sticks are manufactured in the U.S. For further information, contact CM Percussion Service Enterprise, Weinberg Arcade, Suite 17, E. Simmons St., Galesburg, IL 61401, or call (309) 342-9233.

NEW IMPACT DRUMS AND BAGS

Having successfully entered the hard-shell drum case market, Impact has introduced a new and complete line of bags for the budget-minded performer. All bags are constructed of new *Impax II* and are slate gray in color. The material has a clear protective cap that is water resistant, fleece lined, scuff resistant, and unaffected by temperature and weather. The patented clear cap also keeps out body oil, smoke, stains, and alcohol. All straps are sewn and riveted, and tested to 500 pounds. Zippers are heavy-duty nylon. All cymbal, electronic drum, and electronic brain bags are foam- and fabric-lined. There is also an extra-large brain bag for the Roland *Octapad* that can also be used as a general carry bag for various sensitive equipment. The total line includes 39 drum bags, five electronic drum bags, two brain bags, six cymbal bags, and two stick caddies.

Also new from Impact is its double-headed *Laser* kit. This outfit incorporates Impact's fiberglass shell and is consistent with all of Impact's power and projection qualities. As with all Impact drums, there is a two-year shell guarantee. The basic outfit includes a 16x22 bass drum, 10x12 and 11x13 toms, a 16 x 16 floor tom, and a 7x14 12-lug snare drum. A seven-piece kit is also available with the addition of 8 x 10 and 12 x 14 toms. There is a choice of two hardware packages. Frontal "sound holes" are standard on toms and bass drums for power venting, miking, and increased tonal projections. The fiberglass shells on all drums guarantee the quality of sound—no matter what the temperature and humidity conditions may be. All drums are supplied with Remo *Pinstripe* heads and heavy-duty counterhoops. For more information about any Impact product, contact Impact Industries, Inc., Dept. MDB, 333 Plumer Street, Wausau, WI 54401.

SABIAN HI-BELL SOUND CONTROL MODELS

Sabian Cymbals recently announced the release of the hand-hammered HH *Sound Control Hi-Bell,* a new addition to its recently introduced range of *Sound Control* "flanged" cymbals. These high-profile ride and crash/ride cymbals offer the player sounds that are dark, controlled, and dry—yet high-pitched and cutting—with great stick response, clear note definition, and very positive crash characteristics. Designed to meet New York session player Pat Petrillo's request for a "special cymbal that has all the best qualities and capabilities of a tight, cutting ride and a punchy crash," the HH *Sound Control Hi-Bell* not only meets those specifications, but in doing so, offers an exciting new choice of voices for discerning drummers. For further information, contact Sabian Cymbals, Meductic, New Brunswick, Canada EOH 1LO, or call (506) 272-2019.

UNEQUIVOCALLY THE BEST

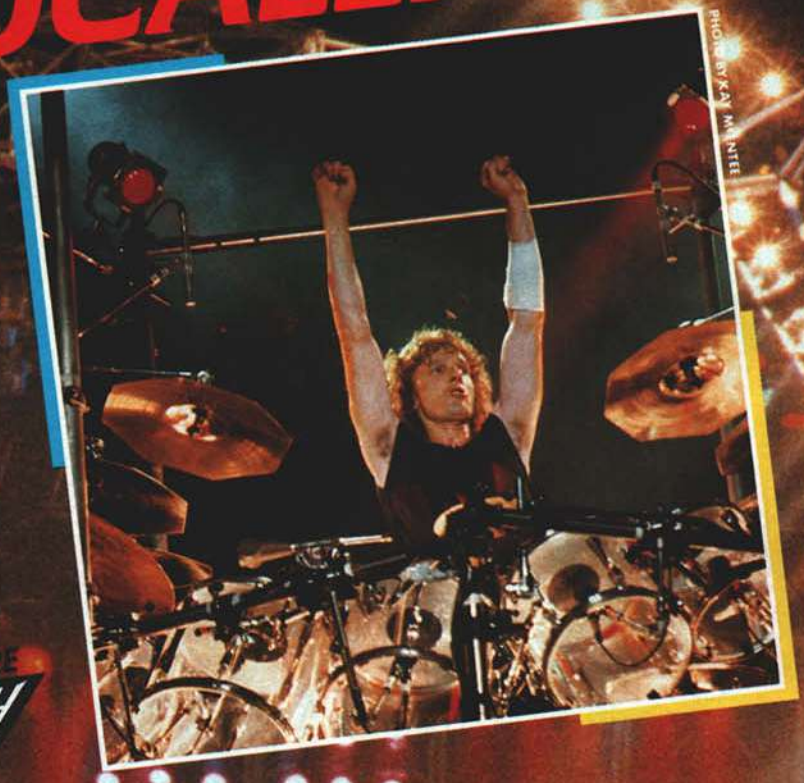
I use Sabians because they are unequivocally the best product on the market.

Sabians have a unique combination of superb tonal quality and excellent durability.

I tour Sabians on the road with Triumph and use them in the studio. In my books, Sabians are the Pro's Choice.

Gil Moore

GIL MOORE
TRIUMPH



8" AA SPLASH
18" AA ROCKTAGON
18" AA ROCKTAGON
22"
22" BASS
20" AA ROCKTAGON
22" HH LEOPARD RIDE
12" TOM
13" TOM
14" TOM
10" TOM
AA ROCKTAGON
20" AA ROCKTAGON
8" TOM
SNARE
6" TOM
16" TOM
16" AA ROCKTAGON
13" HH LEOPARD HI-HATS
20" AA ROCKTAGON
20" TOM
20" AA ROCKTAGON

THESE TOP ROCKERS ALL AGREE

SABIAN
CYMBAL MAKERS

Carmine Appice
King Kobra

Munetaka Higuchi
Loudness

Dave Betts
Honeymoon Suite

Mick Brown
Dokken

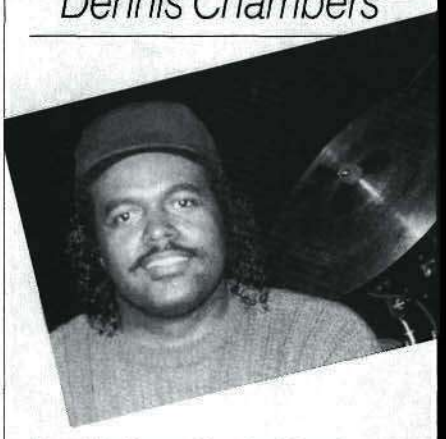
Simon Wright
AC/DC

Paul DeLong
Kim Mitchell

Sabian Ltd.
155 Webster St., Unit K, Hanover, Mass. 02339
4800 Sheppard Ave., East, Unit 115, Scarborough, Ontario, M1S 4N5

Profiles in Percussion

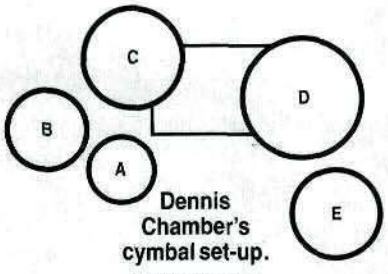
Dennis Chambers



Born in Baltimore, Maryland, Dennis Chambers began his professional career in the studios of New York. His first real exposure was with Geoge Clinton's various Parliament Funkadelic incarnations, but he's also recorded with respected artists like Bernard Wright and Thomas Dolby.

However, it wasn't until he joined the group "Special EFX" that he was able to really display his serious Jazz chops. This led to tours with David Sanborn and the drumchair in guitarist John Scofield's burning new group. Dennis' ultra-funky grooves and explosive fills are the highlight of Scofield's "Blue Matter" Album.

His favorite Hi Hats are Zildjian's special combination of a 13" K Top with a 13" Z Bottom. "They're incredible," says Dennis. "I'll never use any other Hi Hats... unless of course Zildjian comes out with something even better!!"



Dennis Chamber's cymbal set-up.

A. 13" K. Hi Hat Top
13" Z. Dyno Beat Hi Hat Bottom
B. 16" K. Dark Crash Brilliant
C. 18" K. Dark Crash
D. 22" A. Earth Ride Brilliant
E. 17" K. China Boy Brilliant

Zildjian®
The only serious choice.

Avedis Zildjian Company
Longwater Drive, Norwell, MA 02061

©1987 Avedis Zildjian Company

next month in
NOVEMBER'S
MD...

RANDY CASTILLO

also

Curt Cress

Contemporary Christian Drummers

plus:

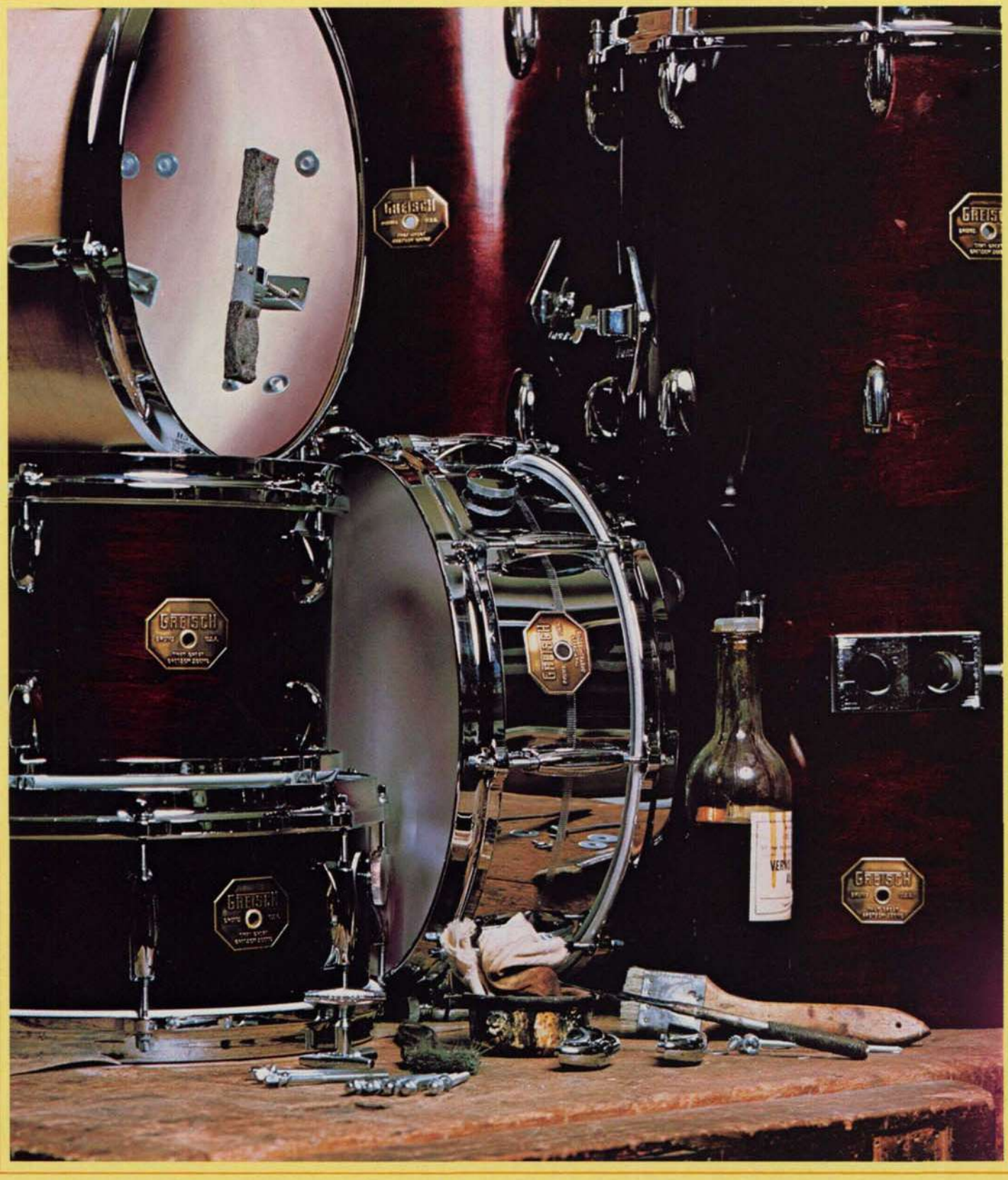
The Grove School of Music

and much more... don't miss it

Advertiser's Index

AKG Accoustics 89
Amberstar International 105
APM/Kahler 49
Ascend Hardware 127
Atlanta Pro Percussion 92
Sam Barnard 120
Camber Cymbals 75
Collarlock 87
Connections 129
Corder Drum Co. 60
DC 1000 119
DCI Music Video 79,81,83
ddrum 56
D & F Products 92
Dick Grove School Of Music 91
D.O.G. Percussion 96
The Drum/Keyboard Shop 94
Drum Workshop 66,95
Dynacord 97
Electro-Voice 43
E-mu Systems 51
Evans Products 52
Fibes Drum Sticks 124
Gretsch Drums ..... Inside Back Cover
Humes & Berg 93
Impact 96
Imperial Creations 10
Kawai 45
Korg 57
Latin Percussion 7
L.T. Lug Lock 96
Ludwig Industries .. Inside Front Cover, 90
Manny's Music Store 84
Maxxstixx 58
Maxtone Musical Instruments 105
MD Back Issues 78
MD Equipment Annual 53
MD Library 59,80
Meinl 54/55, 123
Musician's Institute 61
Noble & Cooley 84
Paiste Cymbals 11
Pearl International 13,68/69,100,133
Percussion Center 120
Percussion Paradise 10
Percussive Arts Society 121
Phi-Technologies 65
Precision Drum Co. 10
Premier Drums 3
Promark 50,101
Regal Tip/Calato 79,129
Remo 54,67,70
Rhythm Tech 116
RIMS 109
R.O.C. Drums 85
Rolls Music Center 86
Sabian, Ltd. 47,135
Sam Ash Music Store 112
Shure Brothers 113
Silver Fox Percussion 115
Simmons Electronic Drums 9,88
Slobeat Percussion Products 86
Sonor 131
Tama 5,38/39,125
Tempus Instruments 117
Thoroughbred Music 42,111
Thunderstick 60
Universal Percussion 85
Valley Drum Shop 42
Vic Firth, Inc. 71
Xerstick 114
Yamaha 4,14/15
Zildjian ..... 64,136, Outside Back Cover

Standard of the World since 1883!



For over a century the Gretsch signature has been the hallmark of wood drum craftmanship.

The Gretsch dedication to the quality manufacture of 6-ply fine wood laminated shells is reflected in the unique sound of Gretsch wood drums.

Chosen by the world's finest percussionists for sensitivity, accuracy and resonance — Gretsch remains at the music forefront with THAT GREAT GRETSCH SOUND!

Handcrafted in U.S.A.

GRETSCH®

1 Gretsch Plaza
Ridgeland, SC 29936
(803) 726-8144
TELEX: 386628 (Gretsch) ENT UD

NEIL PEART

Zildjian®
The Only Serious Choice

For your copy of our exclusive Neil Peart poster, send $5.00 for postage and handling to Avedis Zildjian Co. Dept. NP, Longwater Drive, Norwell, MA 02061.
Please allow 8 weeks for delivery.

©1987 The Avedis Zildjian Company